SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

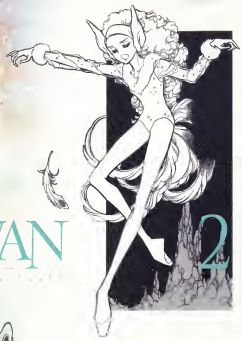
MARIS
PROOFREADER

MARIS
EDITOR

KRAMINA
QUALITY CONTROL

SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

有吉京子



＊愛蔵版＊
SWAN
白鳥
2
有吉京子

＊愛蔵版＊
SWAN
白鳥
2
有吉京子

9784582287622
ISBN978-4-582-28762-2
C0973 ¥1200E
1920973012000
平凡社　定価：本体1200円(税別)

平凡社

有吉京子

◆愛蔵版

SWAN

——白鳥——

ariyoshi kyoko

2

平凡社

C O N T E N T S

SWAN —白鳥— 2 ---- 003

SWAN —*Variation 2*— ---- 327

A Collection of Illustrations ---- 332

Yanagisawa Aoi

Hijiri Masumi

Kyogoku Sayoko

Kusakabe Hisho

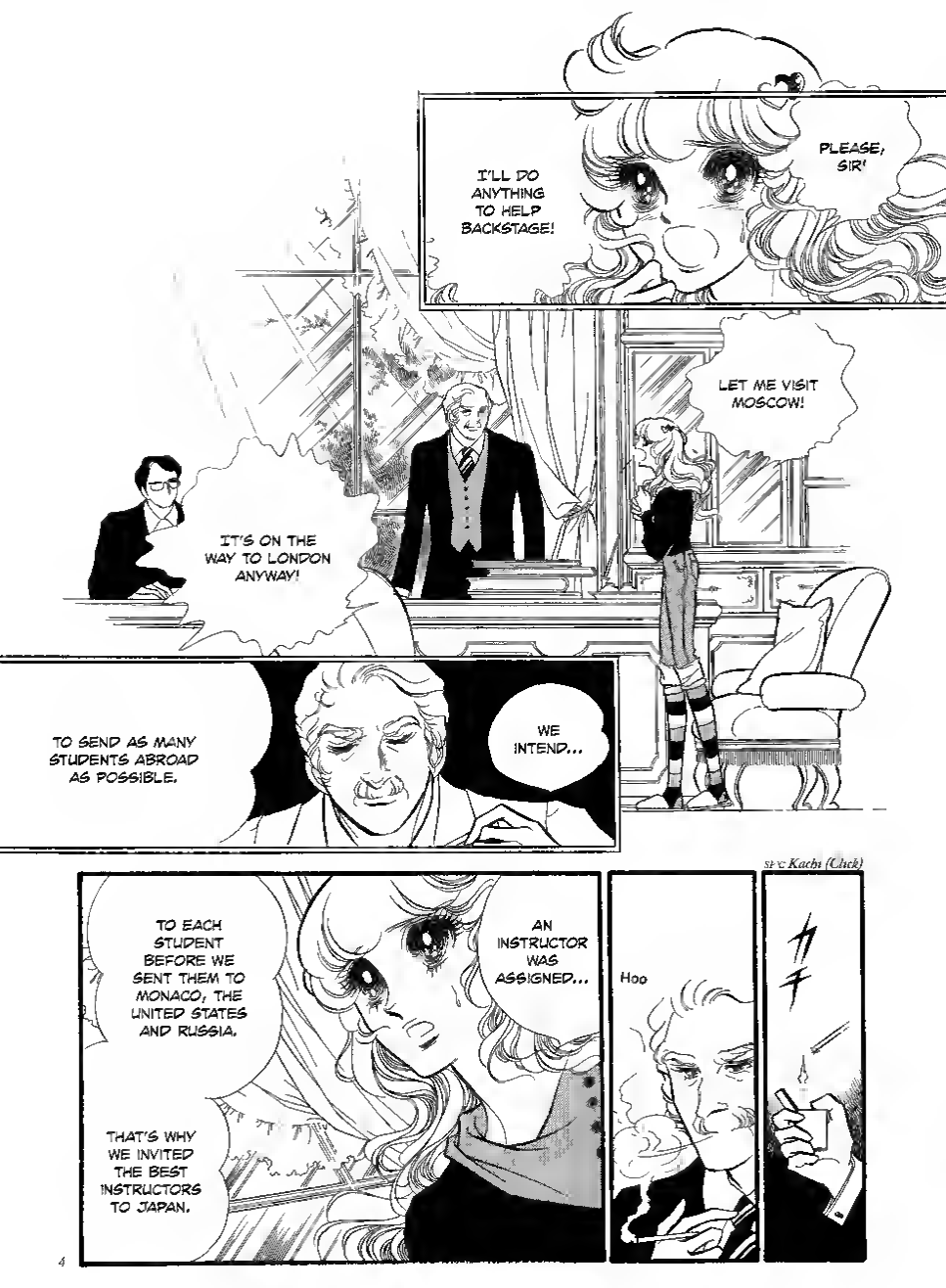
Alexei Sergeyev

SWAN
—白鳥—

◆ *Previously...*

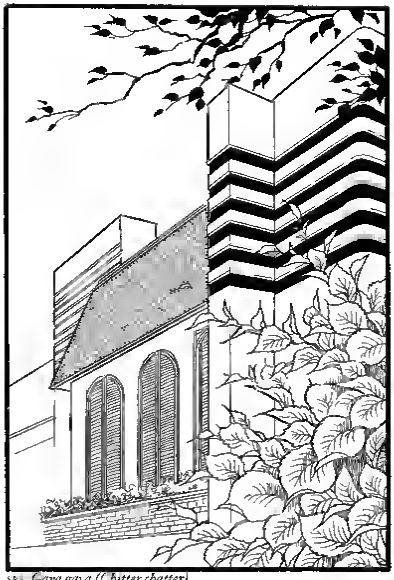
Hijiri Masumi, a student at a rural ballet school in Hokkaido, is overcome with emotion at seeing a ballet performance by Alexei Sergeyev and Maya Plisetskaya. She brazenly sneaks back stage to meet the two and dance "The Black Swan." When Sergeyev sees her talent and passion and invites her to an audition, Masumi grabs her chance to become one of the first students at the Japan Ballet Association's Academy.

Masumi's respected senior, Kyogoku Sayoko, is chosen to represent the school by starring in a Russian performance, and goes to Moscow with Sergeyev and Plisetskaya. Meanwhile, Masumi has improved, and she secures a spot as a foreign exchange student at the Royal Ballet School in London. But before she goes, she begs to see Kyogoku perform in Moscow...

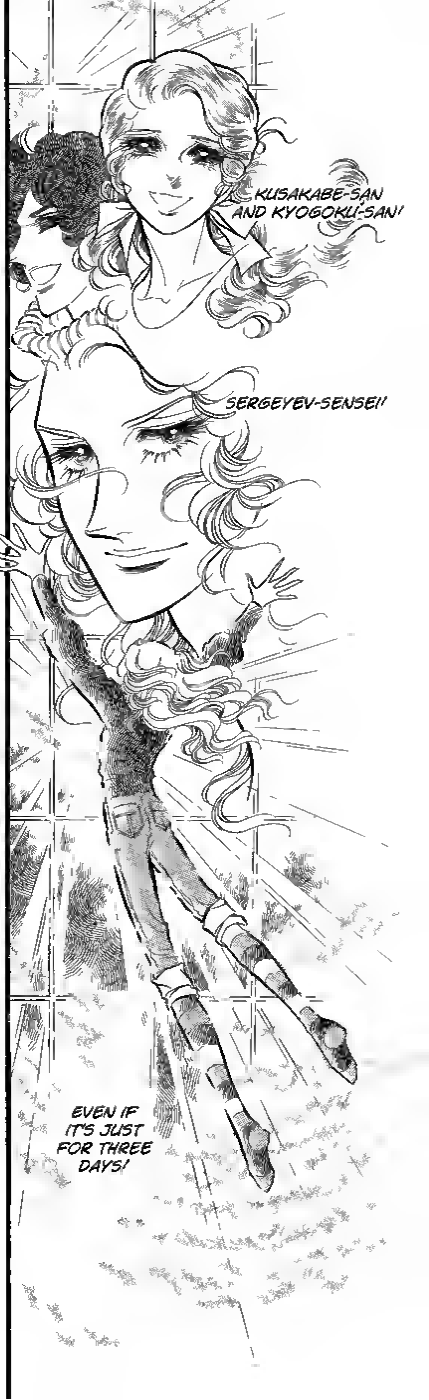

PLEASE, SIR!
I'LL DO ANYTHING TO HELP BACKSTAGE!
LET ME VISIT MOSCOW!
IT'S ON THE WAY TO LONDON ANYWAY!
WE INTEND...
TO SEND AS MANY STUDENTS ABROAD AS POSSIBLE.
AN INSTRUCTOR WAS ASSIGNED...
TO EACH STUDENT BEFORE WE SENT THEM TO MONACO, THE UNITED STATES AND RUSSIA.
THAT'S WHY WE INVITED THE BEST INSTRUCTORS TO JAPAN.
Hoo
カチ
ひよこ Kachi (Chick)

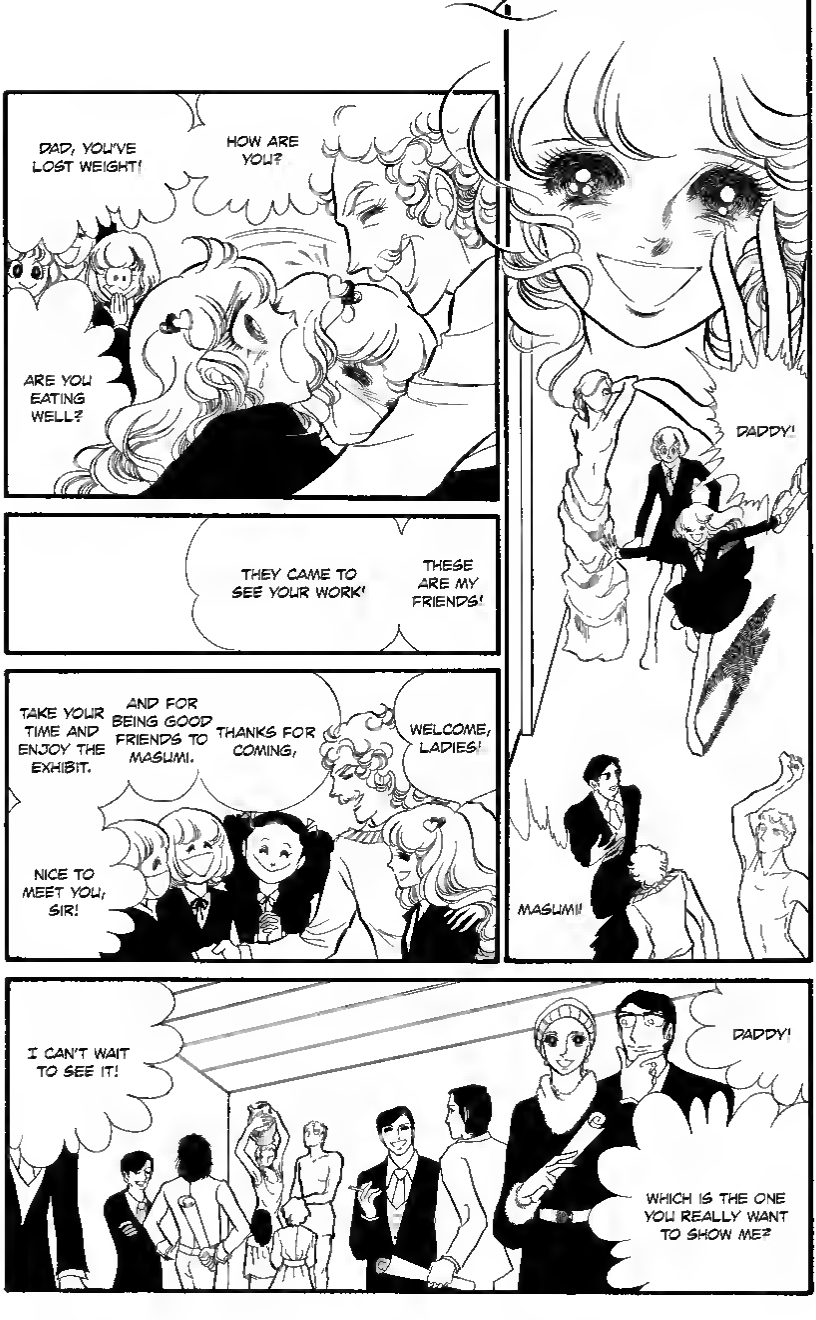
WE WANT ALL OF YOU TO SEE THE WORLD.
AS WE SAID IN THE BEGINNING...
ESPECIALLY RUSSIA, BECAUSE IT IS...
CURRENTLY THE BALLET CAPITAL OF THE WORLD!
EVERYONE HERE...
WANTS TO GO TO RUSSIA, NOT JUST YOU.

BUT ONLY BECAUSE IT'S ON THE WAY TO LONDON.
WE'LL ALLOW IT THIS TIME.
FINE.
AS A BACKSTAGE ASSISTANT.
FOR THREE DAYS ONLY...
I GET TO GO..
I'M GOING TO MOSCOW!
THANK GOOD-NESS!
THANK YOU, SIR! THANK YOU SO MUCH!
HOORAY!
THIS MEANS SO MUCH TO ME!
AND SEE MY FRIENDS!
SFX. Batan (Shut)

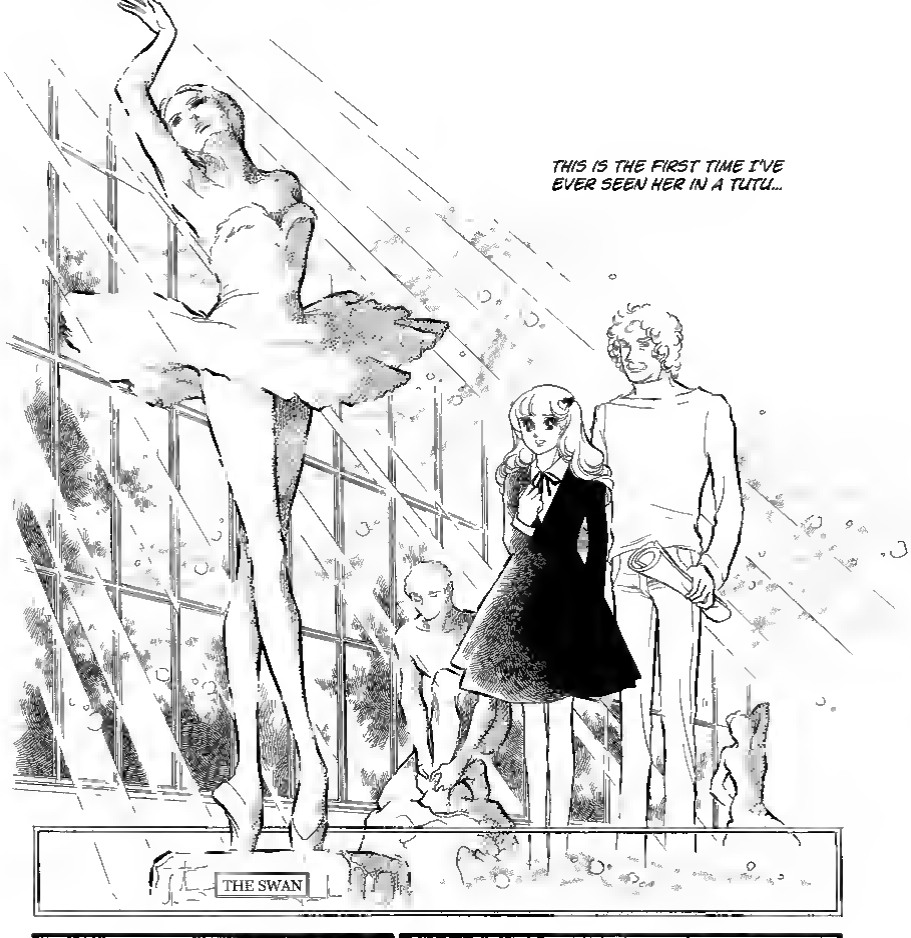


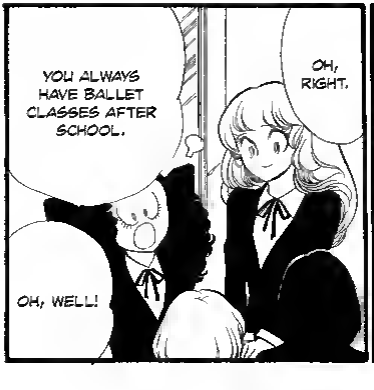
Gaya gaya (Chitter chatter)

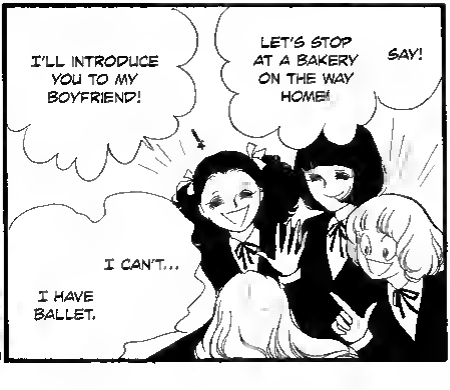



DAD, YOU'VE LOST WEIGHT!
HOW ARE YOU?
ARE YOU EATING WELL?
DADDY!
THEY CAME TO SEE YOUR WORK!
THESE ARE MY FRIENDS!
TAKE YOUR TIME AND ENJOY THE EXHIBIT.
AND FOR BEING GOOD FRIENDS TO MASUMI.
THANKS FOR COMING,
WELCOME, LADIES!
NICE TO MEET YOU, SIR!
MASUMI!
I CAN'T WAIT TO SEE IT!
DADDY!
WHICH IS THE ONE YOU REALLY WANT TO SHOW ME?

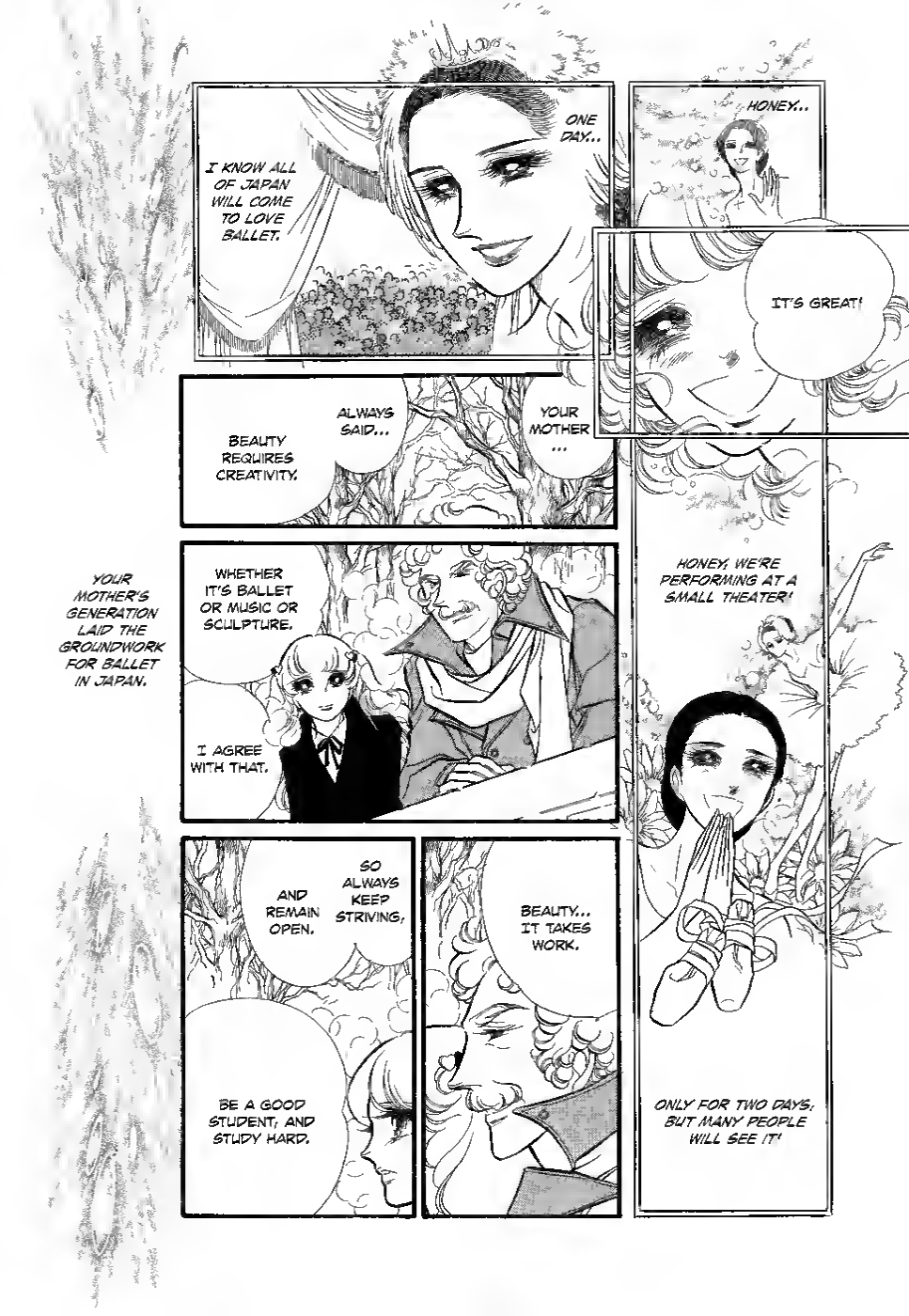
HERE!
THIS ONE, SWEETIE.
MOM...
IT'S MOM, RIGHT?
MOM..
IT'S FROM...
HER FINAL PERFOR-MANCE.

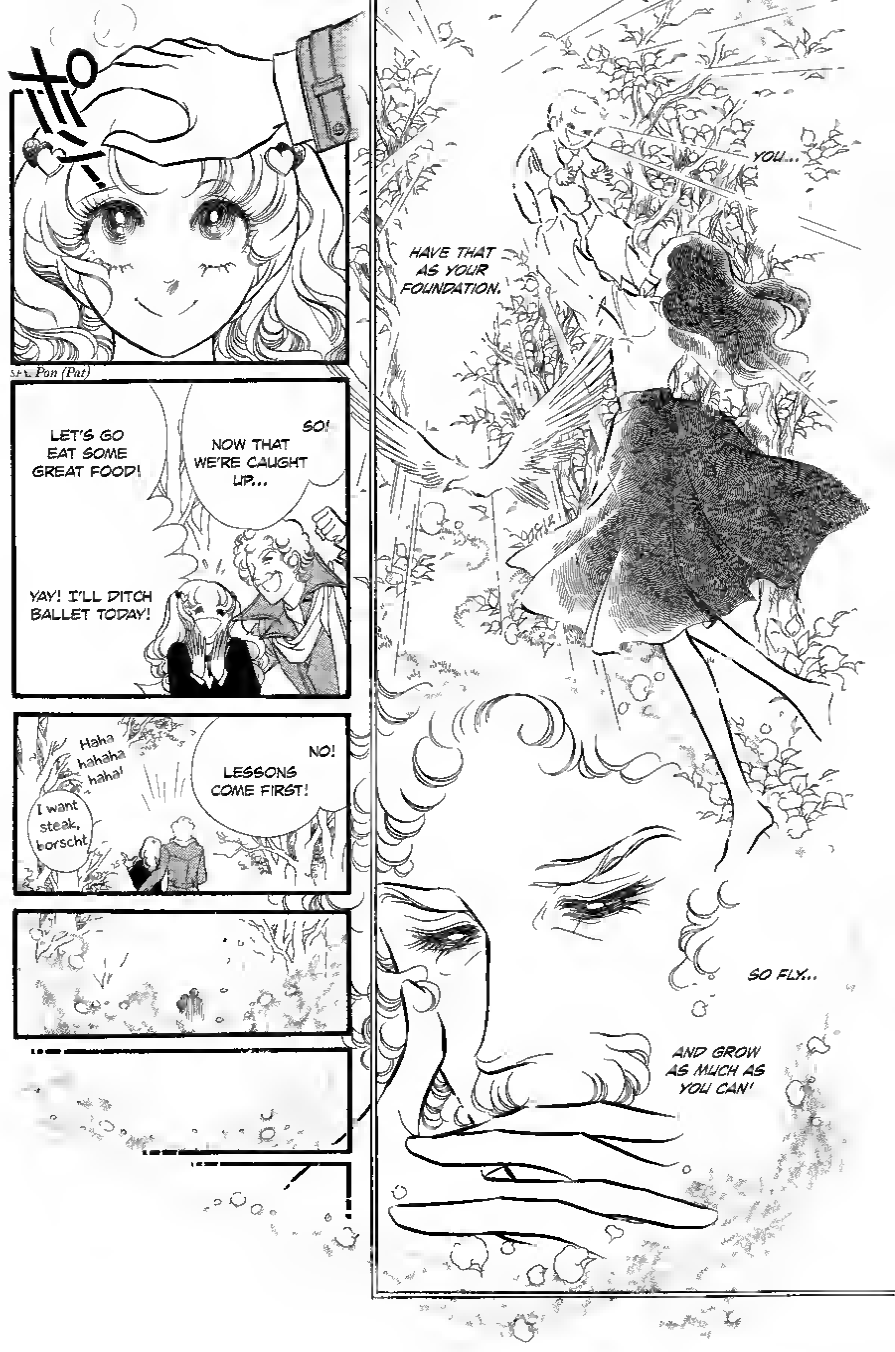

THIS IS THE FIRST TIME I'VE EVER SEEN HER IN A TUTU...
THE SWAN


YOU ALWAYS HAVE BALLET CLASSES AFTER SCHOOL.
OH, RIGHT.
OH, WELL!


I'LL INTRODUCE YOU TO MY BOYFRIEND!
LET'S STOP AT A BAKERY ON THE WAY HOME!
SAY!
I CAN'T... I HAVE BALLET.

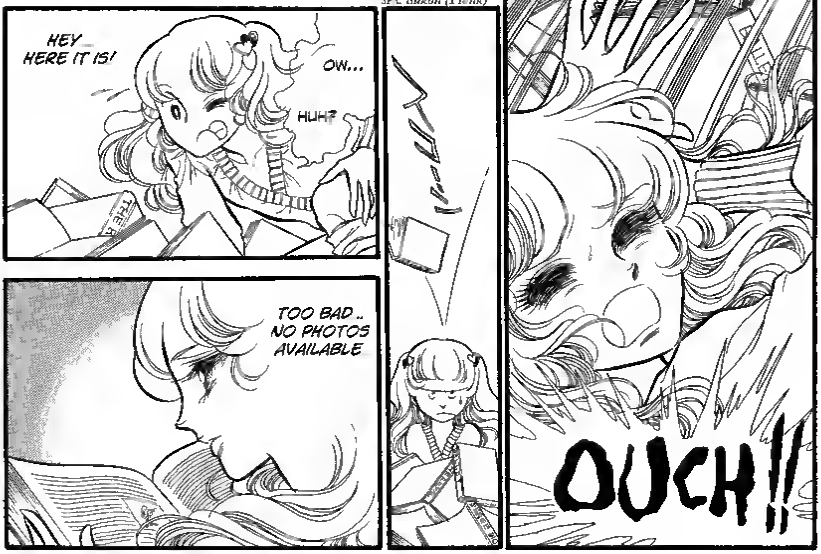
SFX: Pechan (Plink)
IT'LL BE COLD!
YOU'RE LEAVING TOMORROW.
I'LL BE FINE, DAD!
BESIDES, REHEARSALS WARM US UP!
I GREW UP IN SNOW COUNTRY!
SOMETIMES WE GET TOO HOT!
OH!
A BOYFRIEND, HUH..?
Later!
Bye!
I GUESS THE REHEARSAL STUDIO IS MY "BOYFRIEND."

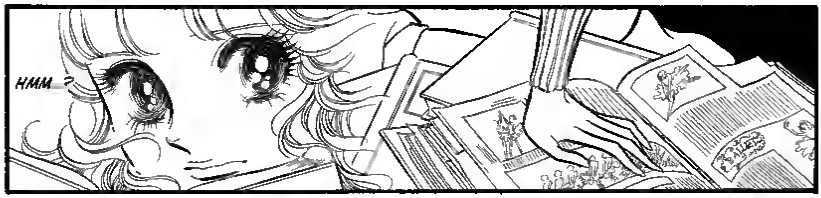

ONE DAY...
I KNOW ALL OF JAPAN WILL COME TO LOVE BALLET.
HONEY...
IT'S GREAT!
YOUR MOTHER ...
ALWAYS SAID...
BEAUTY REQUIRES CREATIVITY.
HONEY, WE'RE PERFORMING AT A SMALL THEATER!
YOUR MOTHER'S GENERATION LAID THE GROUNDWORK FOR BALLET IN JAPAN.
WHETHER IT'S BALLET OR MUSIC OR SCULPTURE.
I AGREE WITH THAT.
ONLY FOR TWO DAYS, BUT MANY PEOPLE WILL SEE IT!
BEAUTY... IT TAKES WORK.
SO ALWAYS KEEP STRIVING,
AND REMAIN OPEN.
BE A GOOD STUDENT, AND STUDY HARD.

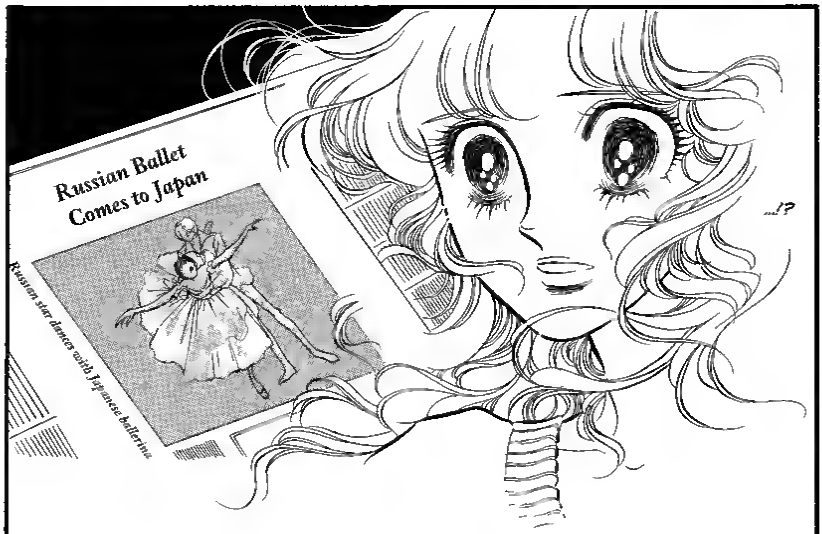

Pon (Pat)
LET'S GO EAT SOME GREAT FOOD!
NOW THAT WE'RE CAUGHT UP...
SO!
YAY! I'LL DITCH BALLET TODAY!
NO!
LESSONS COME FIRST!
Haha hahaha haha!
I want steak, borscht
HAVE THAT AS YOUR FOUNDATION.
YOU...
SO FLY..
AND GROW AS MUCH AS YOU CAN!

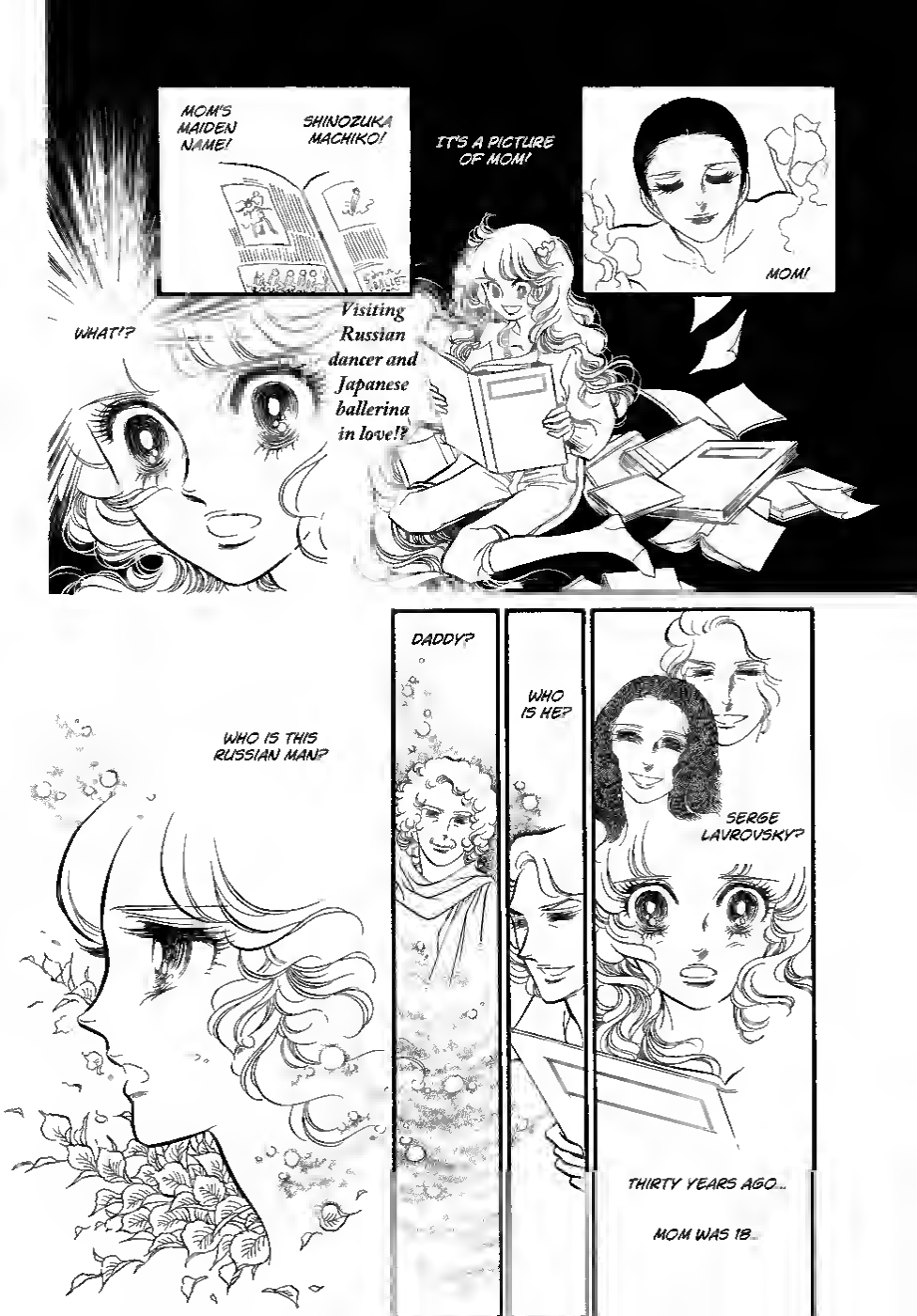
Phew...
GUESS I WON'T BE REHEARSING HERE FOR A WHILE..
I KNOW...
I'LL DO SOME RESEARCH IN THE LIBRARY ABOUT THAT PRODIGY DANCER
WHY DIDN'T I THINK OF IT BEFORE?
Reference Library
THIS PLACE HAS THE BEST BALLET LIBRARY!
MAYBE I'LL FIND A PHOTO OR NEWS ARTICLE.
RUSSIA
RUSSIA
SFX: Gura (Wobble)
ゲッソ...

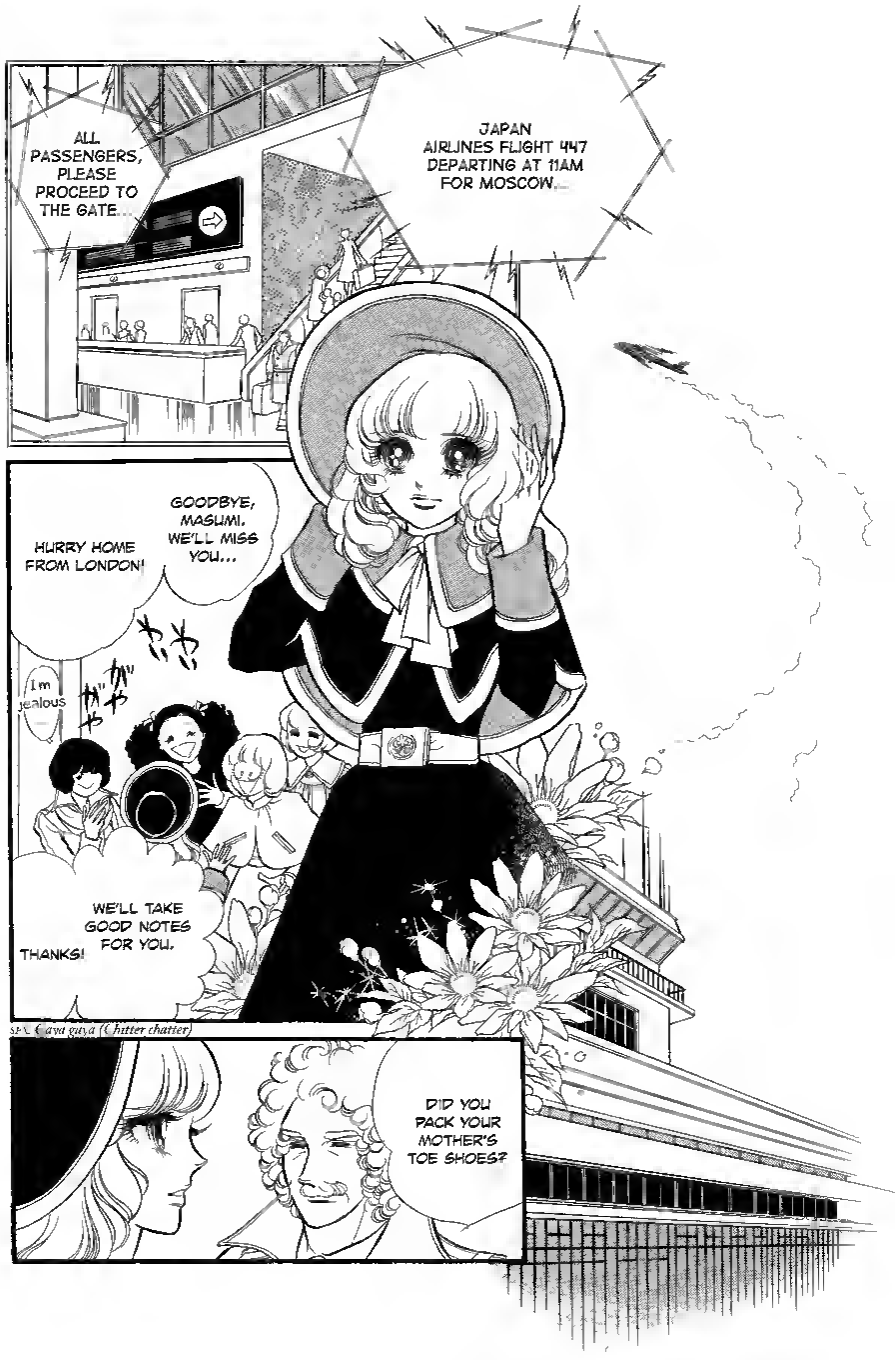
SFX: Sukon (Plonk)

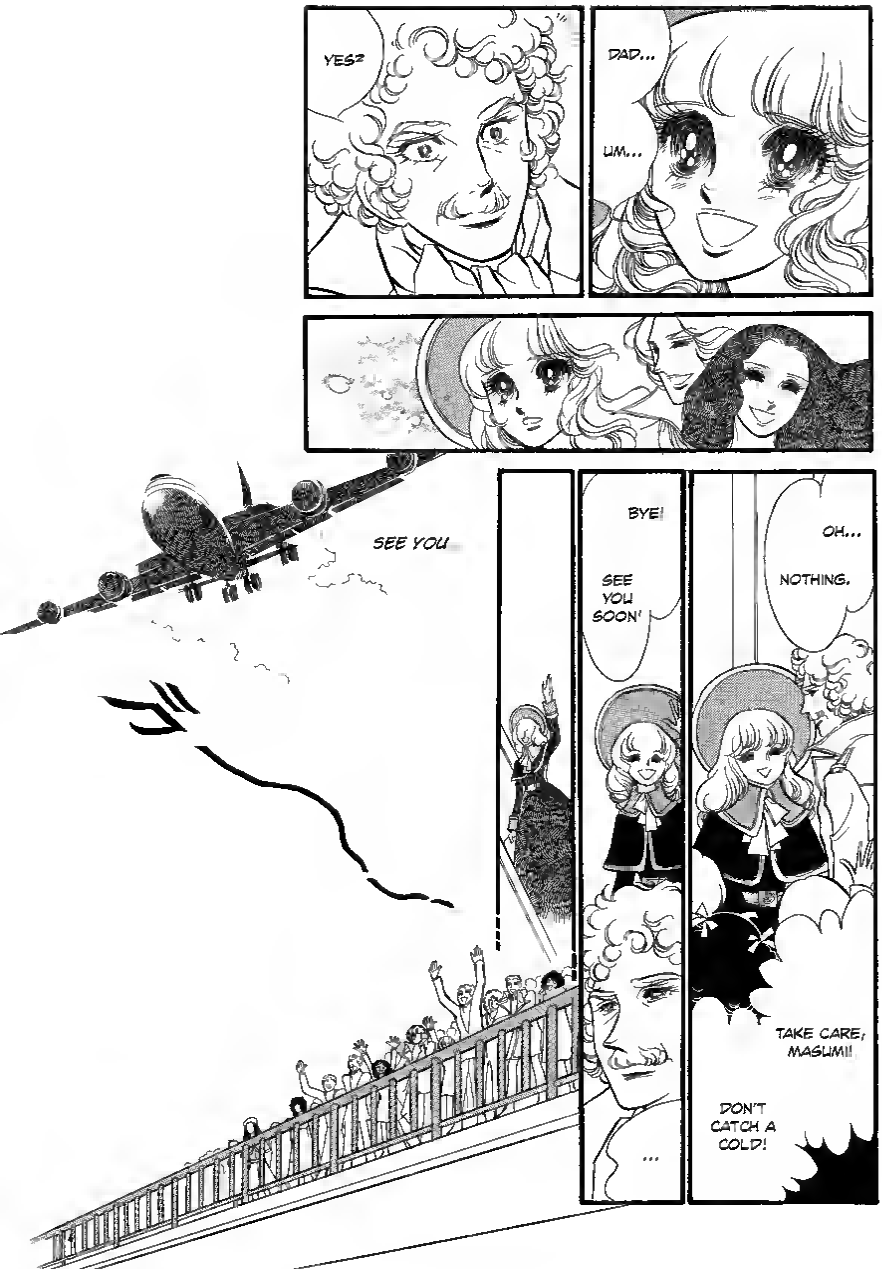




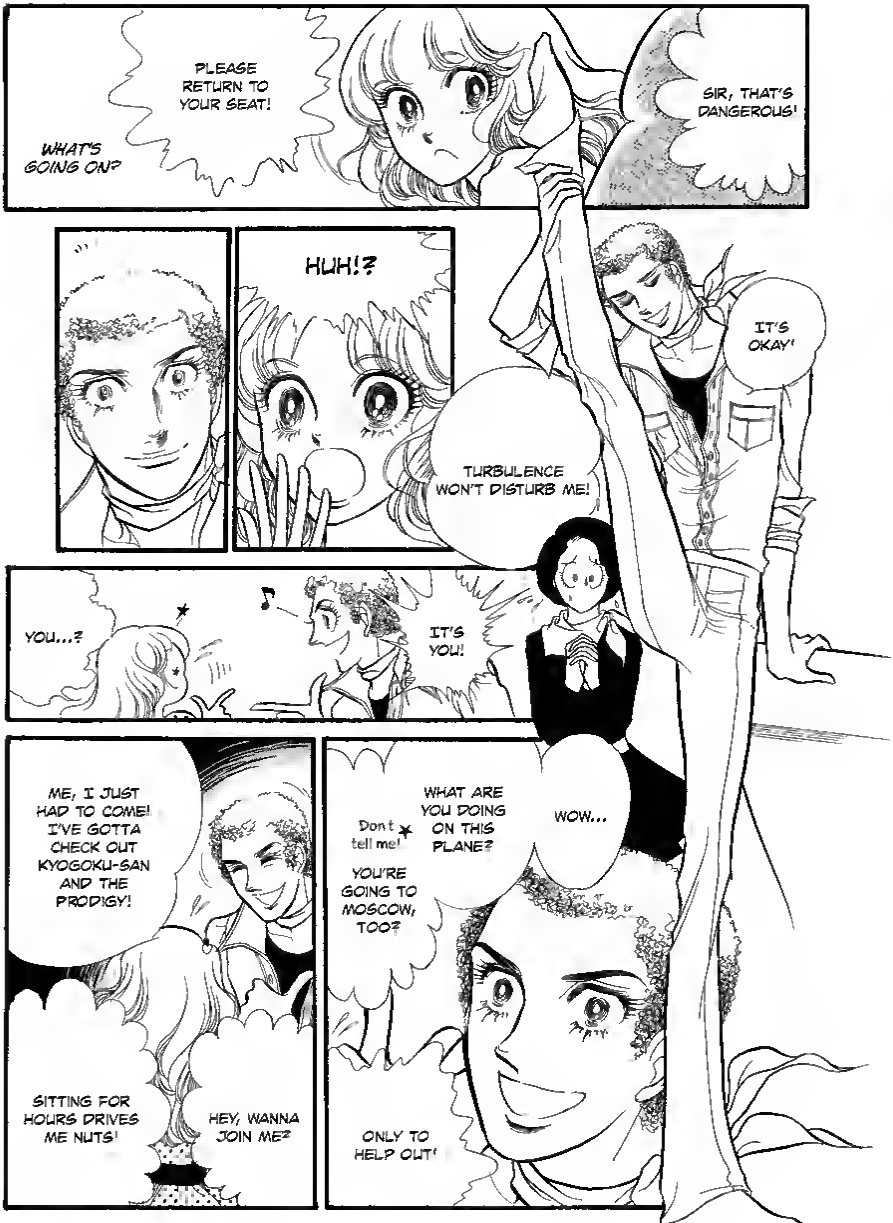



MOM'S MAIDEN NAME!
SHINOZUKA MACHIKO!
IT'S A PICTURE OF MOM!
MOM!
WHAT!?
Visiting Russian dancer and Japanese ballerina in love!?
WHO IS THIS RUSSIAN MAN?
DADDY?
WHO IS HE?
SERGE LAVROVSKY?
THIRTY YEARS AGO...
MOM WAS 18...


ALL PASSENGERS, PLEASE PROCEED TO THE GATE...
JAPAN AIRLINES FLIGHT 447 DEPARTING AT 11AM FOR MOSCOW...
GOODBYE, MASUMI. WE'LL MISS YOU...
HURRY HOME FROM LONDON!
I'm jealous
WE'LL TAKE GOOD NOTES FOR YOU.
THANKS!
やや
かや
かや
かや
ちくちく kaya guya (bitter chatter)
DID YOU PACK YOUR MOTHER'S TOE SHOES?

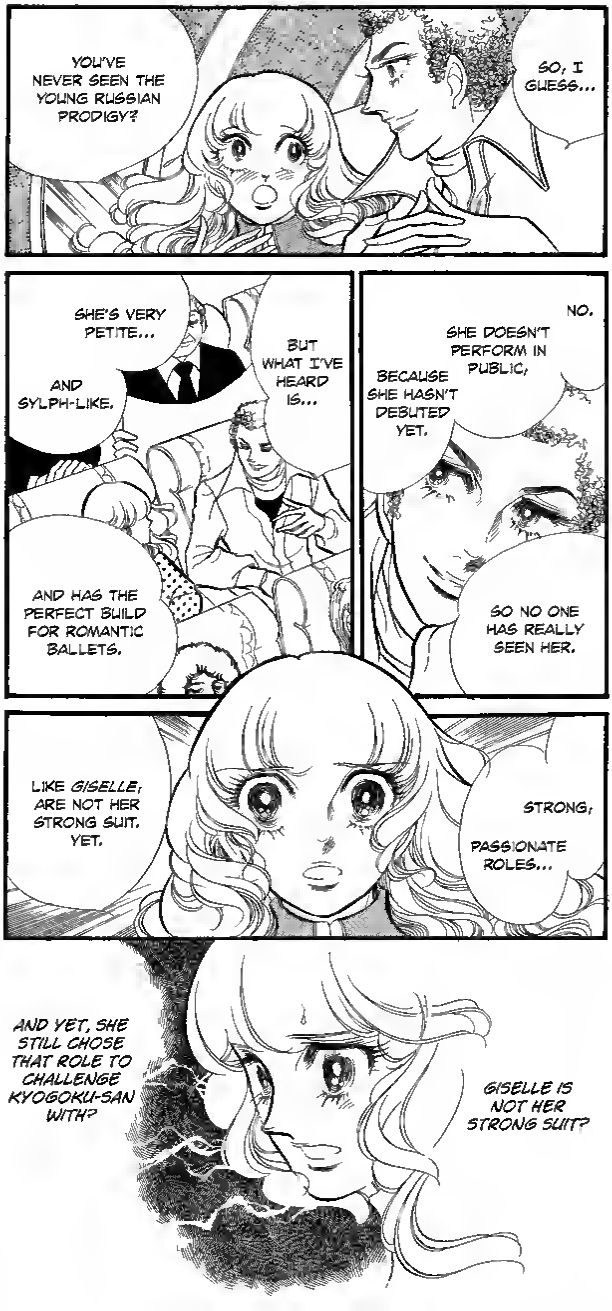

YES?
DAD...
UM...
SEE YOU
BYE!
SEE YOU SOON!
OH...
NOTHING.
TAKE CARE, MASUMI!
DON'T CATCH A COLD!
...
SFX: Goooooo (Roooooar)

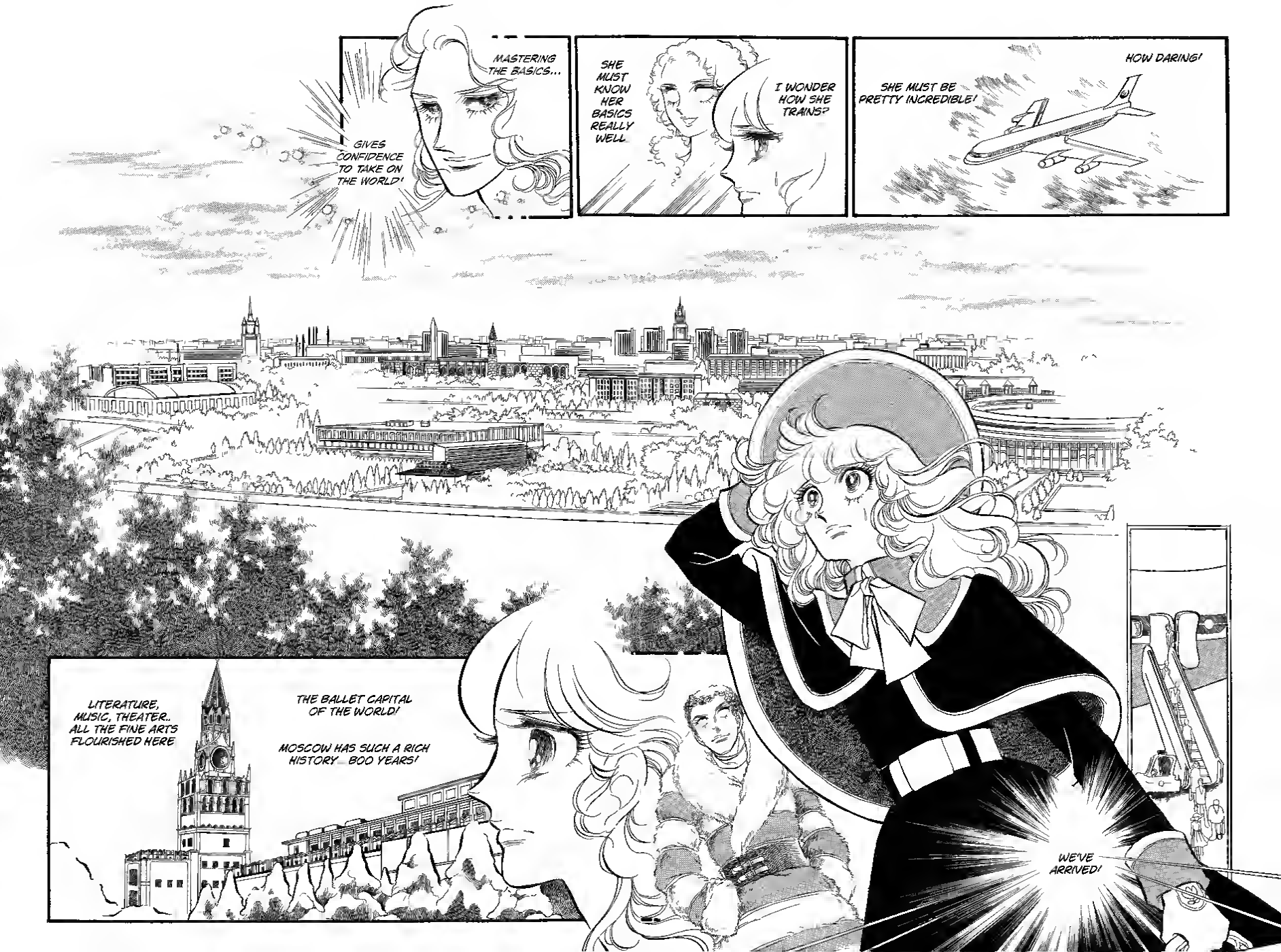
MOSCOW IN THREE MORE HOURS..
Phew!
Dance Theory
GOSH..
LONG PLANE RIDES MAKE ME RESTLESS!
SIR!?
Huh?
WHAT PRETTY CLOUDS..
Teehee!
Teehee!
ALL OF THEM
WILL BE SO SURPRISED!

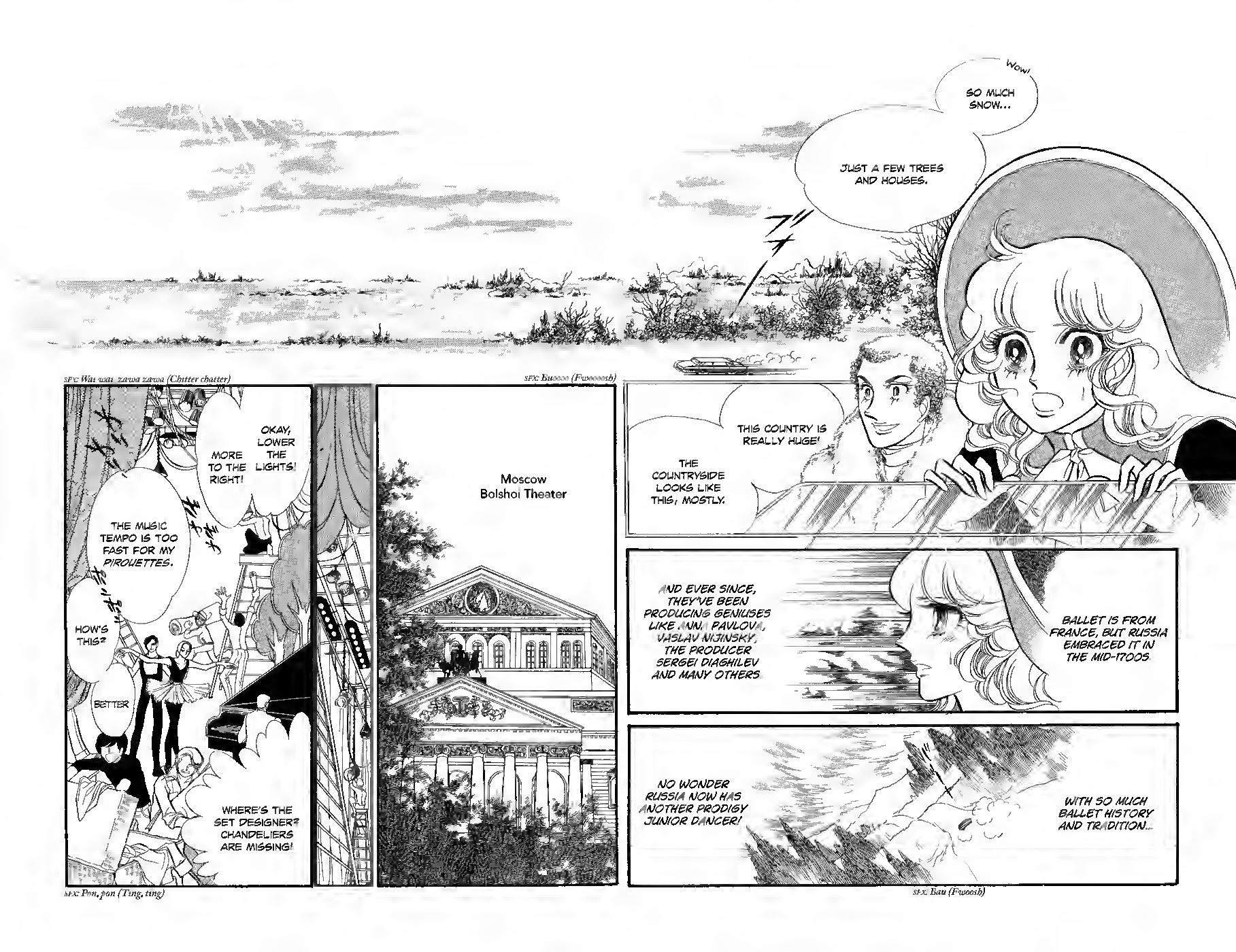

WHAT'S GOING ON?
PLEASE RETURN TO YOUR SEAT!
SIR, THAT'S DANGEROUS!
HUH!?
IT'S OKAY!
TURBULENCE WON'T DISTURB ME!
YOU...?
IT'S YOU!
ME, I JUST HAD TO COME! I'VE GOTTA CHECK OUT KYOGOKU-SAN AND THE PRODIGY!
SITTING FOR HOURS DRIVES ME NUTS!
HEY, WANNA JOIN ME?
Don't tell me!
WHAT ARE YOU DOING ON THIS PLANE?
YOU'RE GOING TO MOSCOW, TOO?
WOW...
ONLY TO HELP OUT!

WILL BOTH OF YOU PLEASE TAKE YOUR SEATS!?
PLEASE!
BUT I...
SFX. Gura (shake)
WHOA!
MY SKIRT!
DON'T WORRY ABOUT IT!
HOLD ON HERE AND STRETCH!
SFX. Gakun (Fall)
KYAA!!

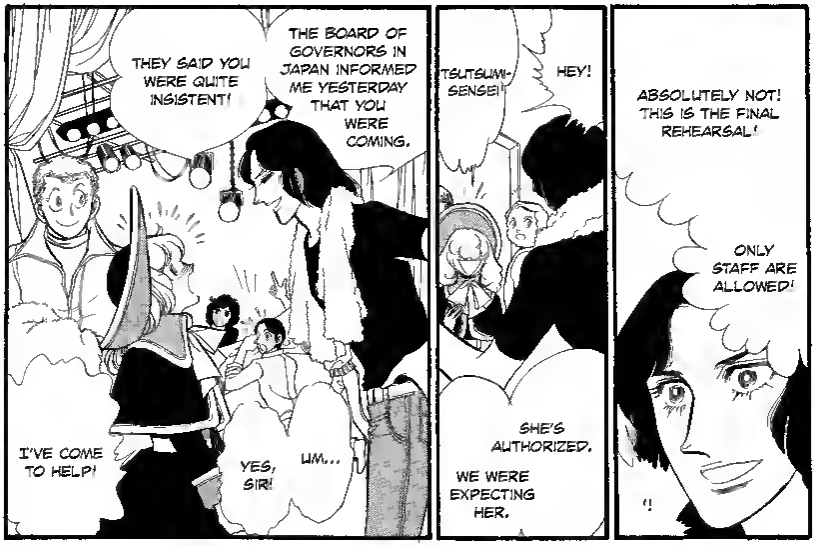
I... I GUESS WE'RE OKAY.
JUST TURBULENCE
sex. Dokin! (Whump)
ドキィン!
Ahem!
I told you so!
GOSH... SO SORRY!
Yikes!
IT'S QUITE ALRIGHT, MASUMI! I'M HAPPY TO BE OF ASSISTANCE!
Haha haha!
Ha
Haha!
...


YOU'VE NEVER SEEN THE YOUNG RUSSIAN PRODIGY?
SO, I GUESS...
SHE'S VERY PETITE...
AND SYLPH-LIKE,
BUT WHAT I'VE HEARD IS...
AND HAS THE PERFECT BUILD FOR ROMANTIC BALLETS.
NO.
SHE DOESN'T PERFORM IN PUBLIC,
BECAUSE SHE HASN'T DEBUTED YET.
SO NO ONE HAS REALLY SEEN HER.
LIKE GISELLE, ARE NOT HER STRONG SUIT, YET.
STRONG,
PASSIONATE ROLES...
AND YET, SHE STILL CHOSE THAT ROLE TO CHALLENGE KYOGOKU-SAN WITH?
GISELLE IS NOT HER STRONG SUIT?


MASTERING THE BASICS...
GIVES CONFIDENCE TO TAKE ON THE WORLD!
SHE MUST KNOW HER BASICS REALLY WELL
I WONDER HOW SHE TRAINS?
HOW DARING!
SHE MUST BE PRETTY INCREDIBLE!
LITERATURE, MUSIC, THEATER.. ALL THE FINE ARTS FLOURISHED HERE
THE BALLET CAPITAL OF THE WORLD!
MOSCOW HAS SUCH A RICH HISTORY... 800 YEARS!
WE'VE ARRIVED!

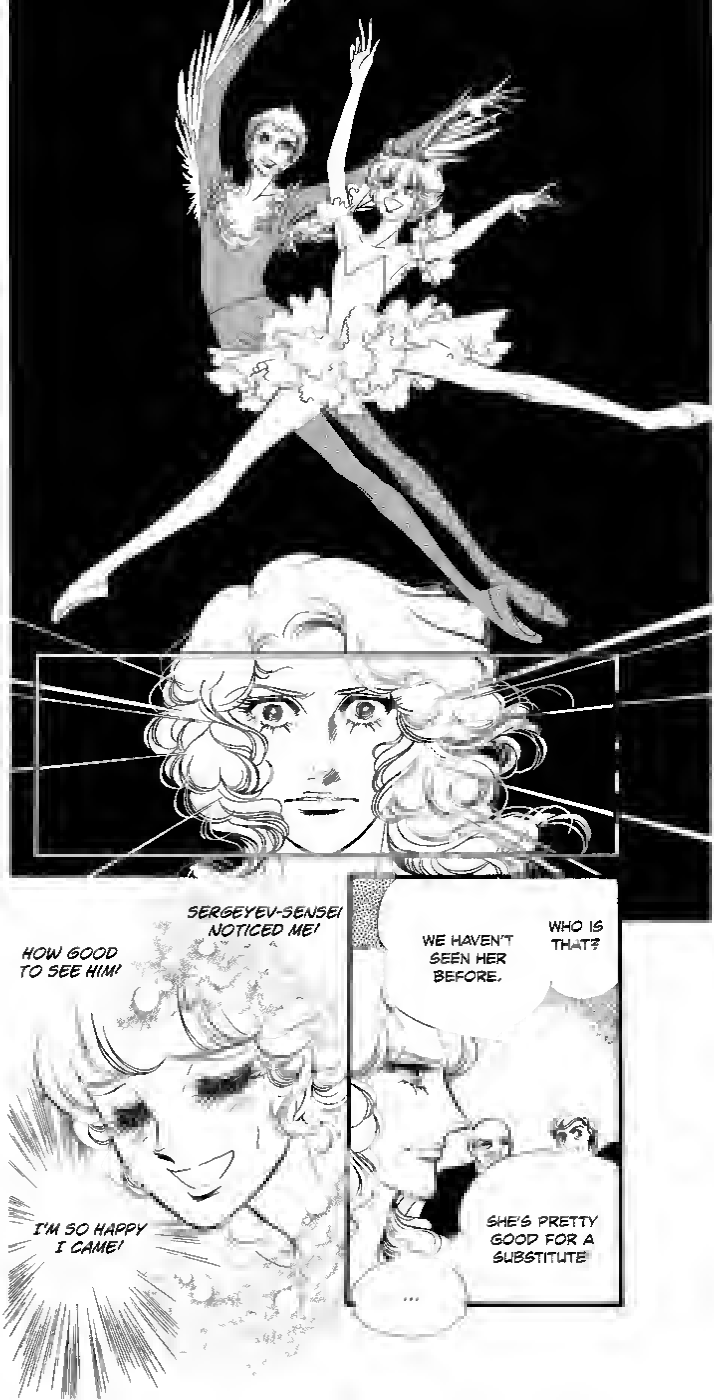

Wow!
SO MUCH SNOW...
JUST A FEW TREES AND HOUSES.
THIS COUNTRY IS REALLY HUGE!
THE COUNTRYSIDE LOOKS LIKE THIS, MOSTLY.
BALLET IS FROM FRANCE, BUT RUSSIA EMBRACED IT IN THE MID-1700S.
AND EVER SINCE, THEY'VE BEEN PRODUCING GENIUSES LIKE ANNA PAVLOVA, VASLAV NIJINSKY, THE PRODUCER SERGEI DIAGHILEV AND MANY OTHERS.
WITH SO MUCH BALLET HISTORY AND TRADITION...
NO WONDER RUSSIA NOW HAS ANOTHER PRODIGY JUNIOR DANCER!
SFX: Wa waa zawa zawa (Chitter chatter)
OKAY, LOWER THE LIGHTS!
MORE TO THE RIGHT!
THE MUSIC TEMPO IS TOO FAST FOR MY PIROUETTES.
HOW'S THIS?
BETTER
WHERE'S THE SET DESIGNER? CHANDELIERS ARE MISSING!
SFX: Pon, pon (Ting, ting)
SFX: Buoooo (Fwoooosh)
Moscow
Bolshoi Theater
SFX: Bau (Fwoosh)

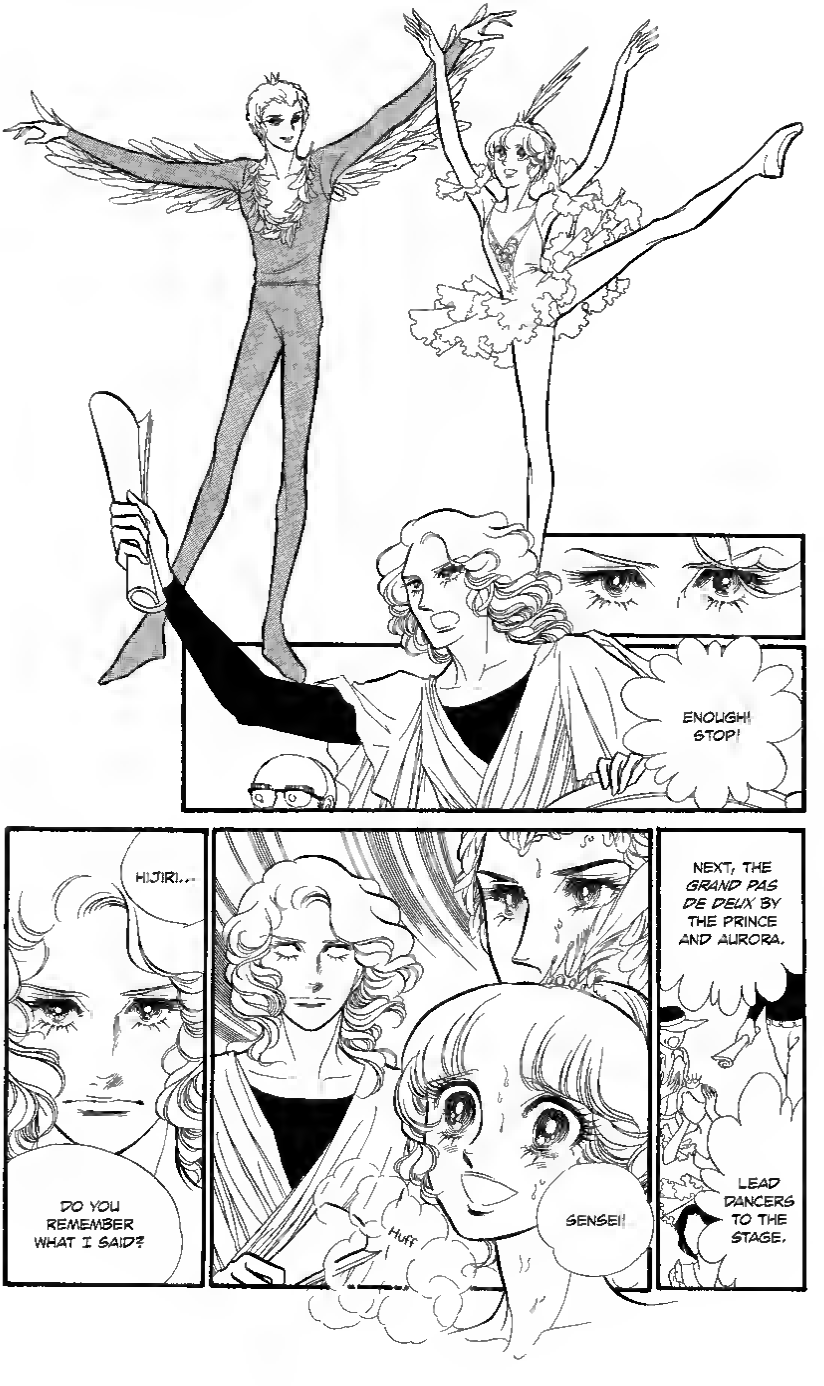
SFX. *Wai wai, gaya gaya, zawa zawa (Chitter chatter, chitter chatter)*

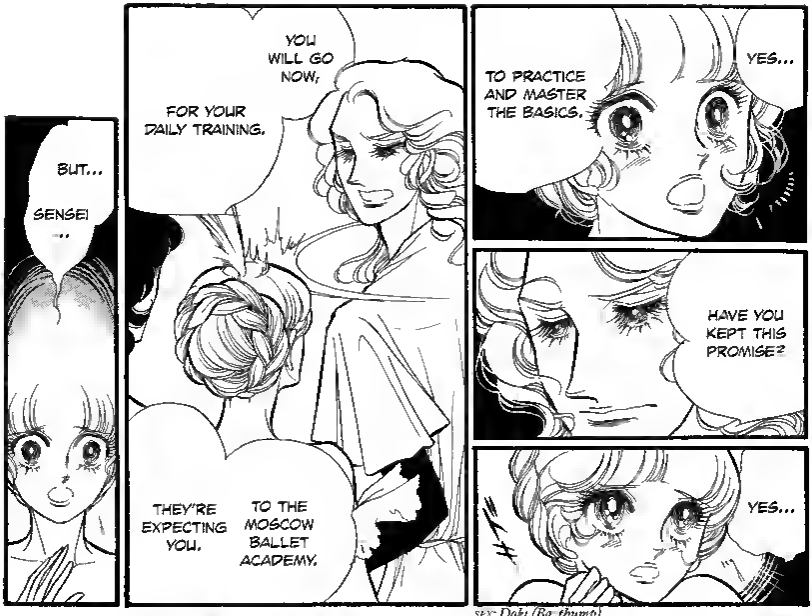


WHAT SIZE ARE YOU?
WHY?
SURE!
FOLLOW ME!
PERFECT! WE CAN USE YOU...
SUBSTITUTE?
THEN WE CAN'T REHEARSE THE SCENE!
HOLD ON!
HERE'S YOUR SUBSTITUTE!
WAIT! PRINCESS FLORINE HAS LEG CRAMPS.
NEXT, BLUE BIRD AND PRINCESS FLORINE!
MASUMI-CHAN!

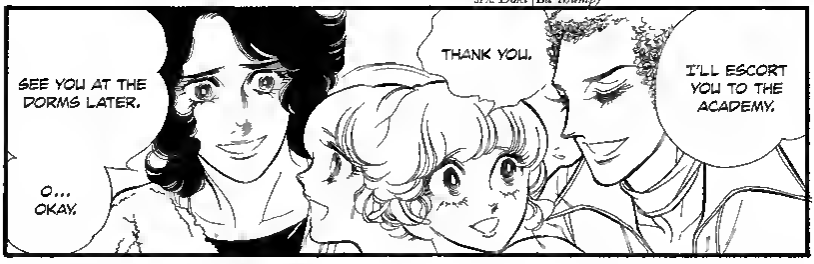
WHAT ARE YOU DOING IN MOSCOW!?
KYOGOKU-SAN! KUSAKABE-SAN! Kyaa~!
MY GOODNESS!
HI!
IT'S JUST FOR THREE DAYS, BUT I GOT PERMISSION TO COME HELP!
SO TSUTSUMI-SENSEI KNEW?
MASUMI?
OH, SORRY!
HE SHOULD HAVE TOLD US!
YOU'VE FOUND A SUBSTITUTE, SO START ALREADY!
HURRY UP!
GO FOR IT, MASUMI!
YES, SIR!
OKAY!
THIS IS FERNANDO.
HE CAME TO JAPAN TO MEET YOU!
YOU'RE JUST AS I IMAGINED!
I'M SO HAPPY TO MEET YOU!
HELLO, MISS KYOGOKU!


SERGEYEV-SENSEI NOTICED ME!
HOW GOOD TO SEE HIM!
I'M SO HAPPY I CAME!
WE HAVEN'T SEEN HER BEFORE.
WHO IS THAT?
SHE'S PRETTY GOOD FOR A SUBSTITUTE!
...


ENOUGH! STOP!
HIJIRI...
DO YOU REMEMBER WHAT I SAID?
SENSEI!
HUFF
NEXT, THE *GRAND PAS DE DEUX* BY THE PRINCE AND AURORA.
LEAD DANCERS TO THE STAGE.



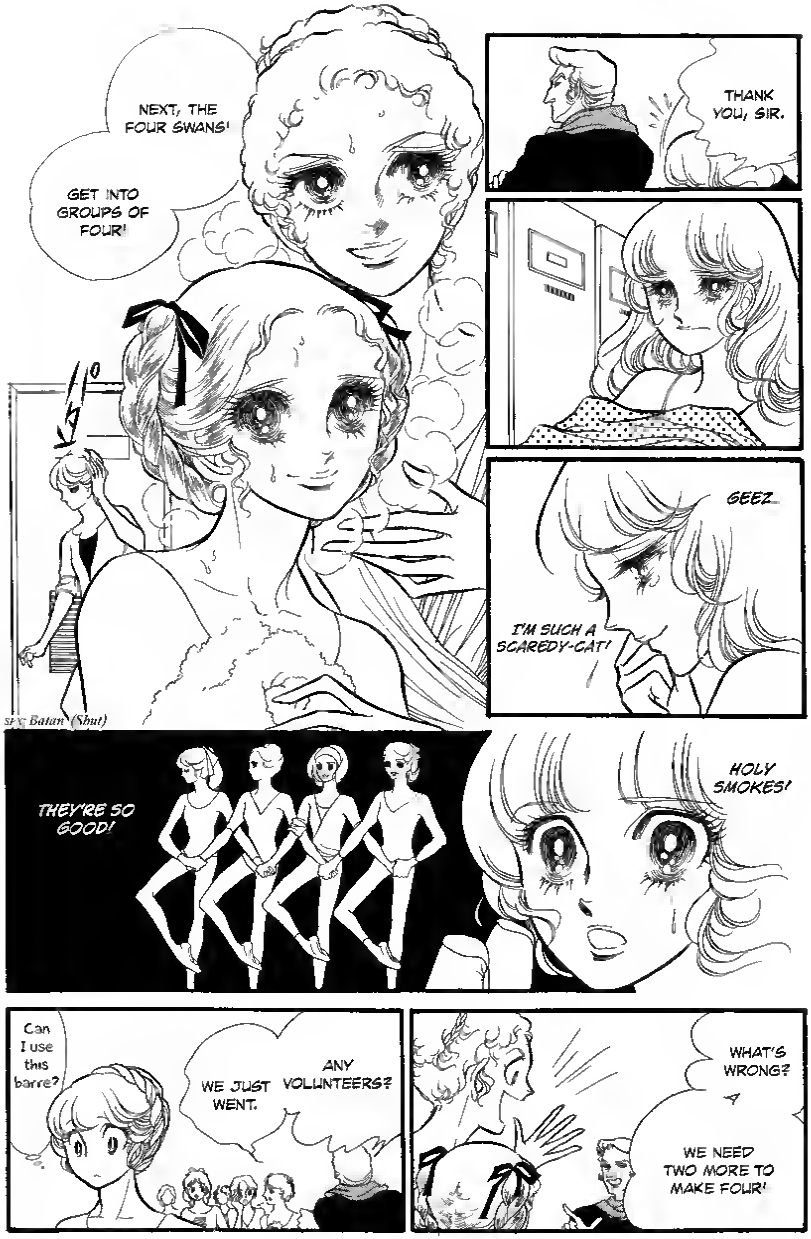
SFX: Doki (Ba thump)

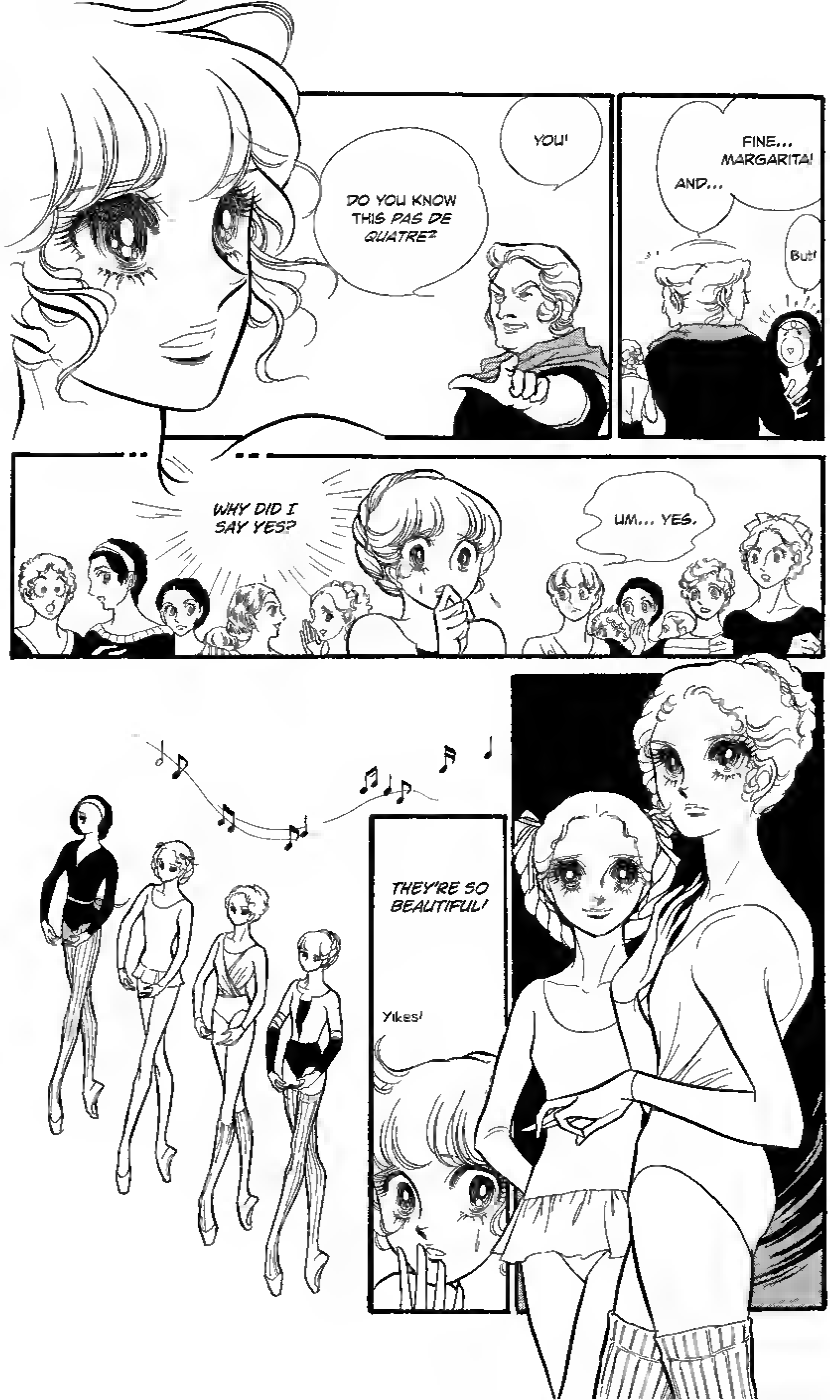


THE MOSCOW BALLET ACADEMY IS 300 YEARS OLD!
THE 4TH AND 5TH YEAR STUDENTS ARE DOWN-STAIRS.
NO, WAIT!
CATCH YOU LATER!
You'll be fine!
Don't worry!
Heh
SFX: Baku (Tremble)
NOW THAT I'M ALONE..
BUT... BUT...
I FEEL SO SCARED!

THIS BUILDING IS VERY OLD AND SOLID.
IT'S SO FORBIDDING!
I WISH I COULD JUST LEAVE!
WHO'S THERE?
MY APOLOGIES, SIR...
SERGEYEV-SENSEI SENT ME.
HMM?
OH!
ocker Room

si-x. Ji (Glare)

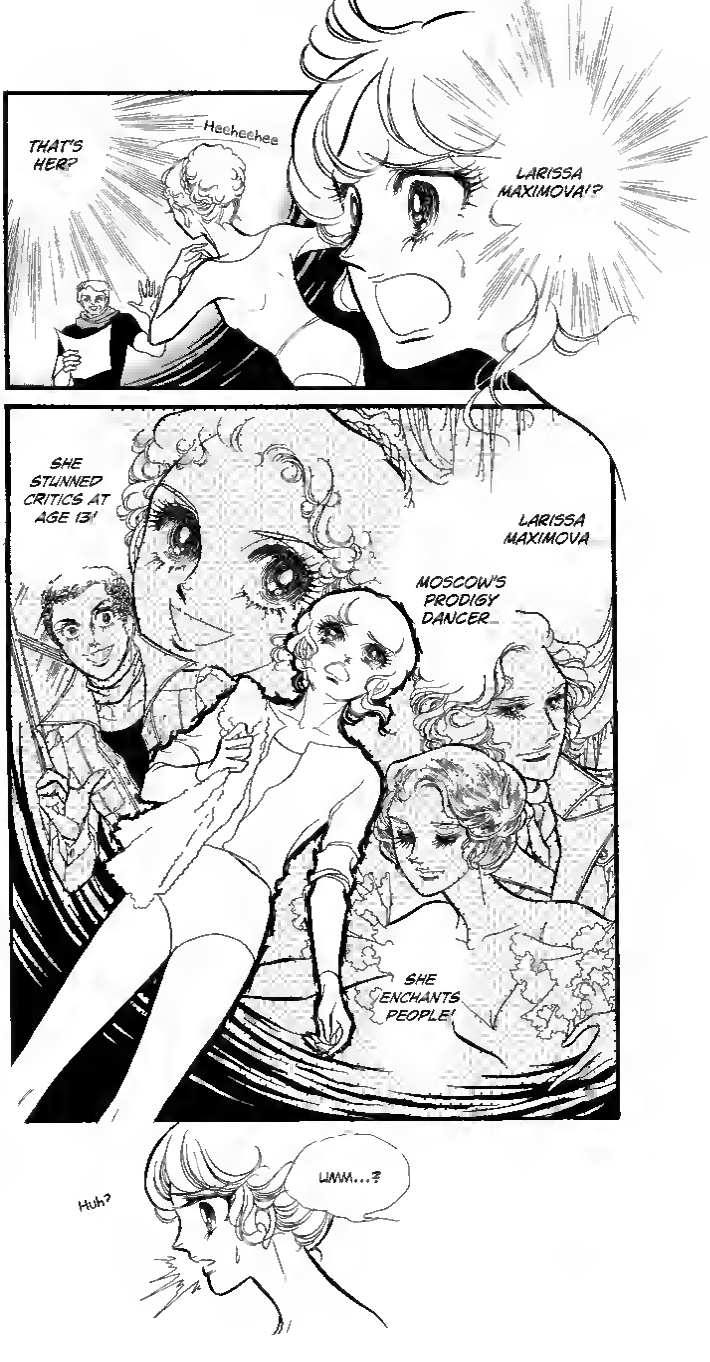

NEXT, THE FOUR SWANS!
GET INTO GROUPS OF FOUR!
THANK YOU, SIR.
GEEZ...
I'M SUCH A SCAREDY-CAT!
SFX: Batan (Shut)
THEY'RE SO GOOD!
HOLY SMOKES!
Can I use this barre?
WE JUST WENT.
ANY VOLUNTEERS?
WHAT'S WRONG?
WE NEED TWO MORE TO MAKE FOUR!


DO YOU KNOW THIS PAS DE QUATRE?
YOU!
FINE... MARGARITA!
AND...
But!
WHY DID I SAY YES?
UM... YES.
THEY'RE SO BEAUTIFUL!
Yikes!

THEY'RE TOTALLY IN SYNC!
WOW
EVEN THEIR BREATHING!

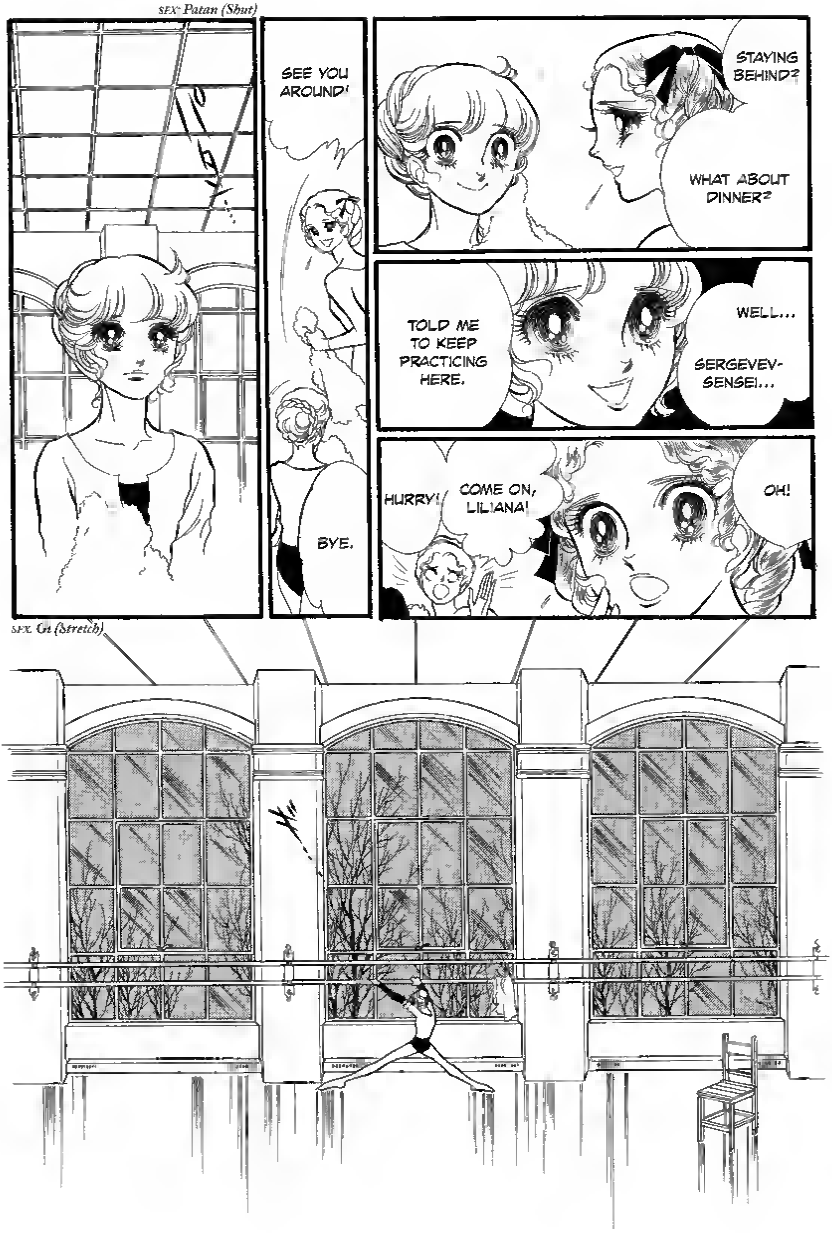
THEY SEEM TO FLOAT IN THE AIR
WE'RE ALL THE SAME AGE?
WHY, I CAN BARELY KEEP UP!
THANKS TO THEM, I WAS FLOATING, TOO!
Huff
STOP! NEXT FOUR!
HEY, YOU!
YES?
ARE YOU... DEAF OR SOME-THING?
HUH?

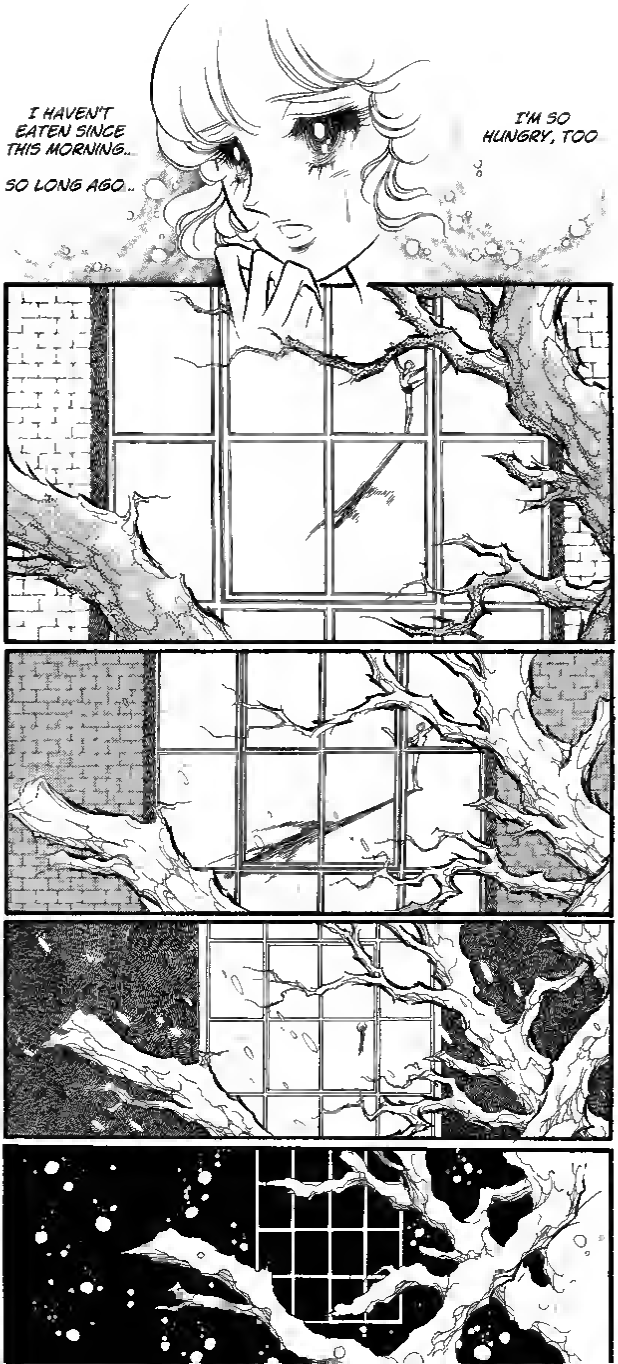
NO...
MY HEARING IS FINE... WHY?
HMPH!
Ha!
SFX: Ku ku ku (Snicker)
NOW, LARISSA...
LARISSA!
LARISSA MAYIMOVA!
COME HERE!
YES, SIR!
COMING!
SFX: Ka (Blush)
WHAT WAS THAT?


THAT'S HER?
Hechechee
LARISSA MAXIMOVA!?
SHE STUNNED CRITICS AT AGE 13!
LARISSA MAXIMOVA
MOSCOW'S PRODIGY DANCER...
SHE ENCHANTS PEOPLE!
Huh?
UMM...?

SHE'S BRILLIANT!
SINCE YOU'RE JAPANESE, DO YOU KNOW KYOGOKU-SAN?
HAVE YOU SEEN HER DANCE?
WAS THAT...
THE GIRL WHO...
DANCED WITH KYOGOKU-SAN? MAXIMOVA?
YES!
OOPS! DON'T TELL LARISSA I SAID THAT!
BACK TO THE BARRE, CLASS!
BREAK IS OVER!
KYOGOKU-SAN WAS MUCH BETTER!
OH, NO!
HOW WAS IT?
I HEARD THAT KYOGOKU-SAN WAS JUST AS GOOD AS HER!

SFX: P1 (Flick)
CORRECTED AGAIN!
OH, NO!
MY BAD HABITS KEEP COMING BACK...
GOTTA BE CAREFUL AND FOCUSED!
NOT LIKE THAT!
WHAT HAVE I SAID!?
YOUR EN DEHORS IS TERRIBLE!
ATTITUDE DERRIÈRE.
KNEES HIGHER!
YOUR PIROUETTE PLACEMENT IS NOT GOOD.
I'M STARVED!
THAT'S ENOUGH FOR TODAY!
WE'RE EXHAUSTED!
SFX: Gaya gaya, wai wai (Chitter chatter)
SFX: Gaya, wai wai, zawa zawa (Chitter chatter)


SFX: Patan (Shut)
SEE YOU AROUND!
BYE.
STAYING BEHIND?
WHAT ABOUT DINNER?
TOLD ME TO KEEP PRACTICING HERE.
WELL...
SERGEYEV-SENSEI...
HURRY!
COME ON, LILIANA!
OH!
SFX: Gu (Stretch)


I HAVEN'T EATEN SINCE THIS MORNING..
SO LONG AGO..
I'M SO HUNGRY, TOO

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

MARIS
EDITOR

KRAMINA
QUALITY CONTROL

SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

THE LIGHTS ARE OUT.
NO ONE'S HERE!
SHE'S NOT BACK AT THE DORMS.
WHERE COULD MASUMI BE?
SHE COULDN'T STILL BE HERE, COULD SHE?
THIS WAY!
Sob
Sniff

SFX: Bataa! (Slam)
MASUMI-CHAN!
KUSAKABE-SAN!
SFX: Waaah!
WHAT WERE YOU DOING SITTING ALL ALONE IN THE DARK?
SENSEI SAID TO PRACTICE!
THAT'S WHY YOU'RE STILL HERE; ALONE?
YES...
WITHOUT EVEN EATING?
YES...
Heh

SILLY GIRL!
I'M GLAD WE FOUND YOU!
SENSEI WAS WORRIED, TOO!
Sniff...
Sniff...
Sob...

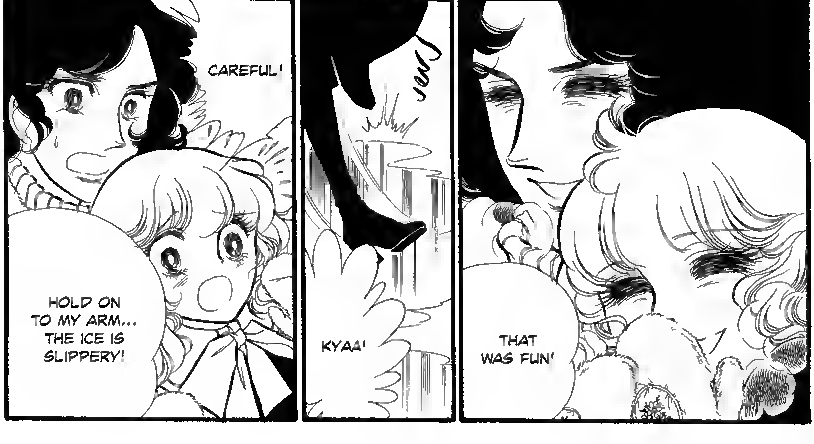
sfx. Wai wai gaya gaya zawa zawa (Chatter chatter)

sfx. Bo (Burn)

Haha ha!
Haha ha!
Haha hahal

YOU TWO!
TAKE CARE NOW...
Haha hahal

Tsuru (Slip)


CAREFUL!
HOLD ON TO MY ARM... THE ICE IS SLIPPERY!
KYAA!
THAT WAS FUN!

LOVERS!
FALLING..
LOVE IS LIKE THE FALLING SNOW
IT STARTS WHEN YOU DON'T NOTICE IT..
SILENTLY... AND DEEPLY

YOUR KIND-NESS...
I... LOVE YOU!
AND YOUR
KYOGOKU-SAN!
HEY, YOU!
Haha ha
Haha ha
I WAS SO WORRIED!
WHY...!
WHAT'S WRONG? COME ON IN!
OH...
OKAY...
tsu...

SFX: Su (Brush)

SFX: Gaya gaya, waa waa (Chitter chatter)
Japan Ballet Association Moscow Performance
Sleeping Beauty
SFX: Zawa zawa, gaya gaya, waa waa (Chitter chatter)
RAISE THE SPOTLIGHTS!
CURTAIN UP IN TWENTY MINUTES!
ARE THEY WORKING?
WHERE ARE THE PROPS FOR ACT I?
I NEED NOSEGAYS AND THE CRADLE!
SFX: Gatan (Clatter)

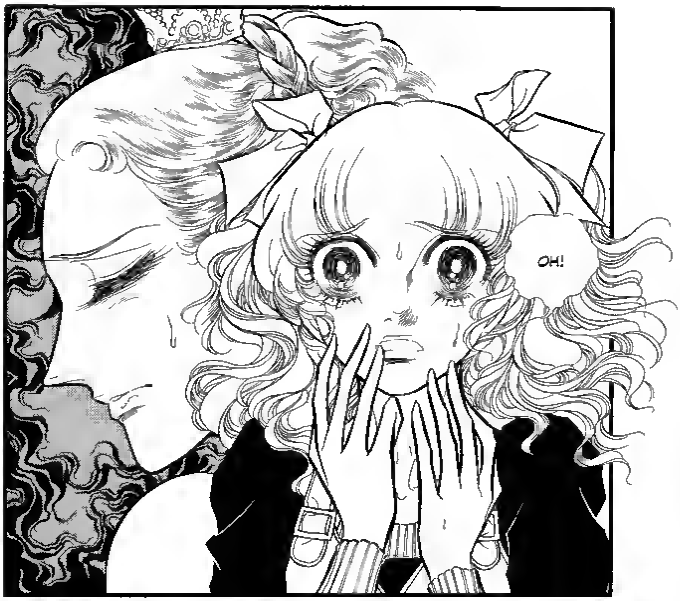
SO WE'D ALL BETTER BE FABULOUS!
IT'S BECAUSE KYOGOKU-SAN'S GISELLE GOT GREAT REVIEWS!
I'M SO NERVOUS I COULD DIE!
IT'S SOLD OUT!
THERE'S A LINE WAITING TO GET IN!
AWESOME!
NO MATTER HOW MANY TIMES I DANCE, I ALWAYS GET STAGE FRIGHT!
OKAY!
GET THE WALTZ COSTUMES READY.
KYAA!
WHAT NOW!?
BIG NEWS, GIRLS!
KYOGOKU-SAN WILL BE ASKED TO DANCE THE LEAD IN THE BOLSHOI PRODUCTION OF SWAN LAKE!
IF THIS PERFORMANCE IS A SUCCESS,
I JUST HEARD...
WHAT!?

BUT NOW, KYOGOKU-SAN IS BEING CONSIDERED INSTEAD!
GOSH!
IS IT TRUE?
NOT ONLY THAT...
THAT ROLE WAS MEANT TO BE L. MAXIMOVA'S PROFESSIONAL DEBUT..
NOT ONLY WOULD SHE LOSE THE CHANCE TO STUDY HERE...
IT'D BE AWFUL...
SHE'D ALSO BE A LAUGHING STOCK!
AND SHE'D BECOME A STAR OVERNIGHT!
IF IT IS, JAPAN WILL GET WORLDWIDE RECOGNITION...
BUT IF SHE FAILS...
KYOGOKU-SAN!
JAPANESE BALLET WOULD LOSE FACE ALL OVER THE WORLD.
AND THE BOLSHOI WOULD REFUSE ALL FUTURE STUDENTS FROM JAPAN!
WHAT PRESSURE!

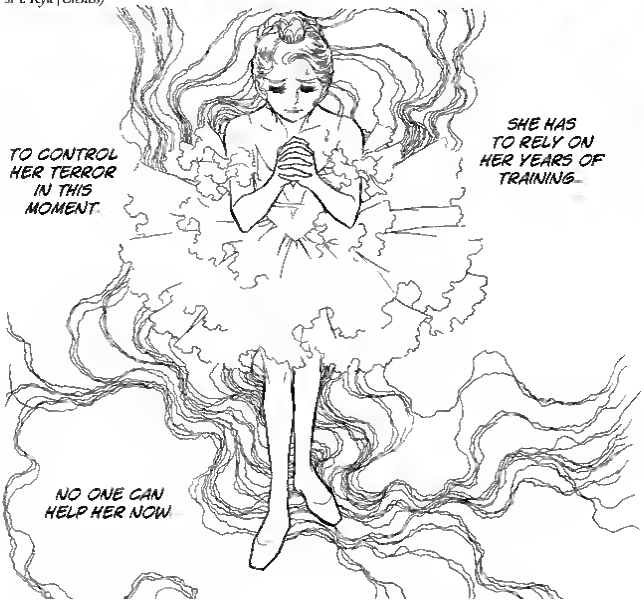
...
SFX: Kachi (Click)
HI... COULD YOU BRING MY HAIR ORNAMENT?
SURE!
SFX: Karan (Clunk)
HERE, LET ME...
SFX: Kachan (Clatter)

SFX: *Ruuuun, goooooon ruuuun goooon (Ding-dong ding-dong)*

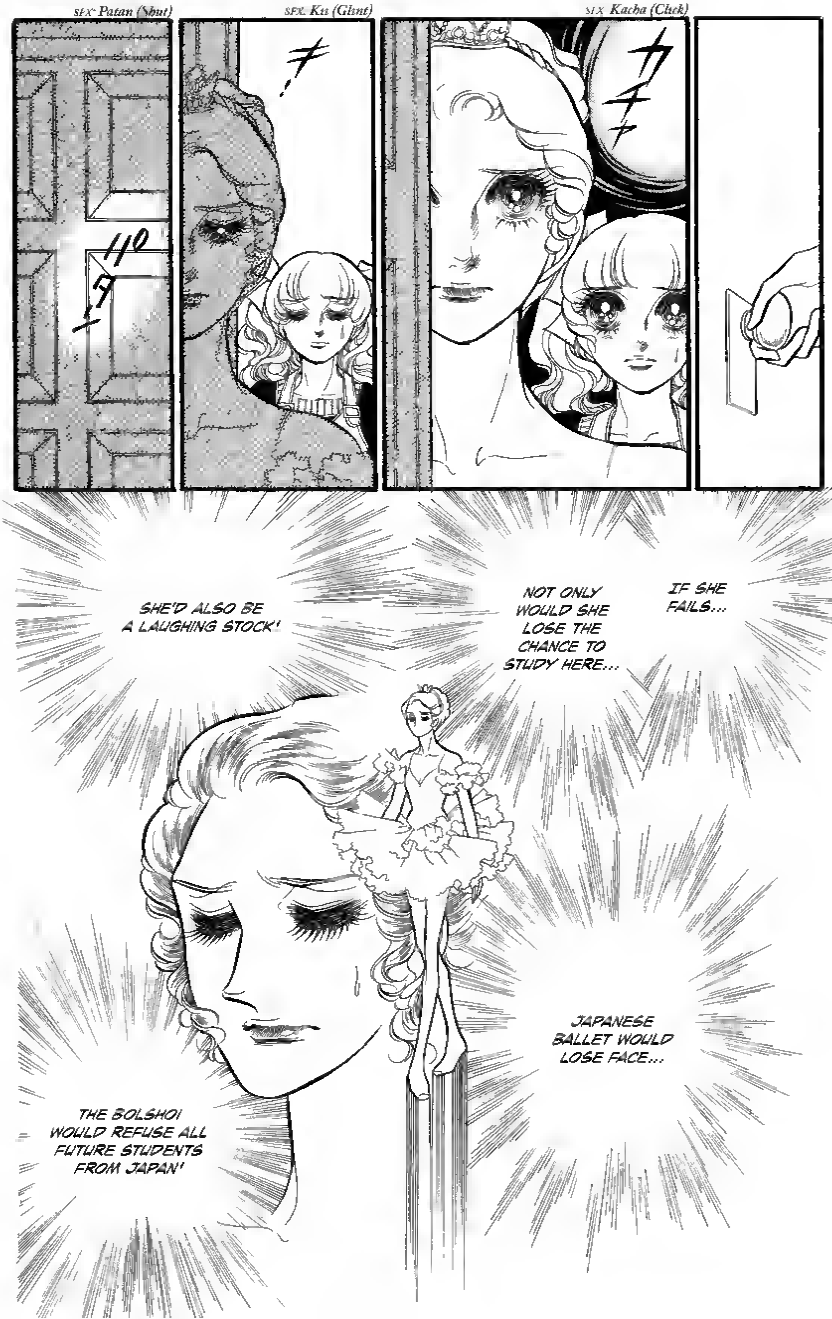
SHE'S...
TREMBLING!



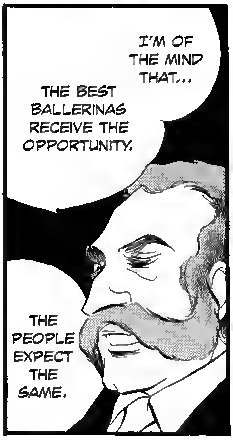
sfx: Kyu (Clench)

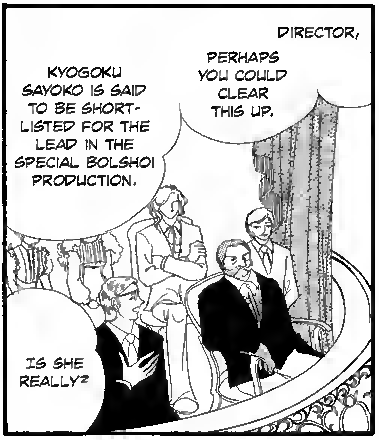


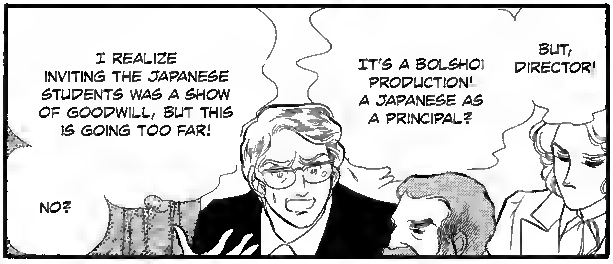
IT'S NOT JUST KYOGOKU-SAN.
ALL PROFESSIONAL DANCERS MUST LEARN TO DEAL WITH THEIR FEARS BY THEMSELVES!
MAYBE I WILL, TOO... SOMEDAY.
OH!
HOW SERENELY BEAUTIFUL SHE IS!


SFX Patan (Shut)
SFX Kii (Glint)
SFX Kacha (Click)
IF SHE FAILS...
NOT ONLY WOULD SHE LOSE THE CHANCE TO STUDY HERE...
SHE'D ALSO BE A LAUGHING STOCK!
JAPANESE BALLET WOULD LOSE FACE...
THE BOLSHOI WOULD REFUSE ALL FUTURE STUDENTS FROM JAPAN!

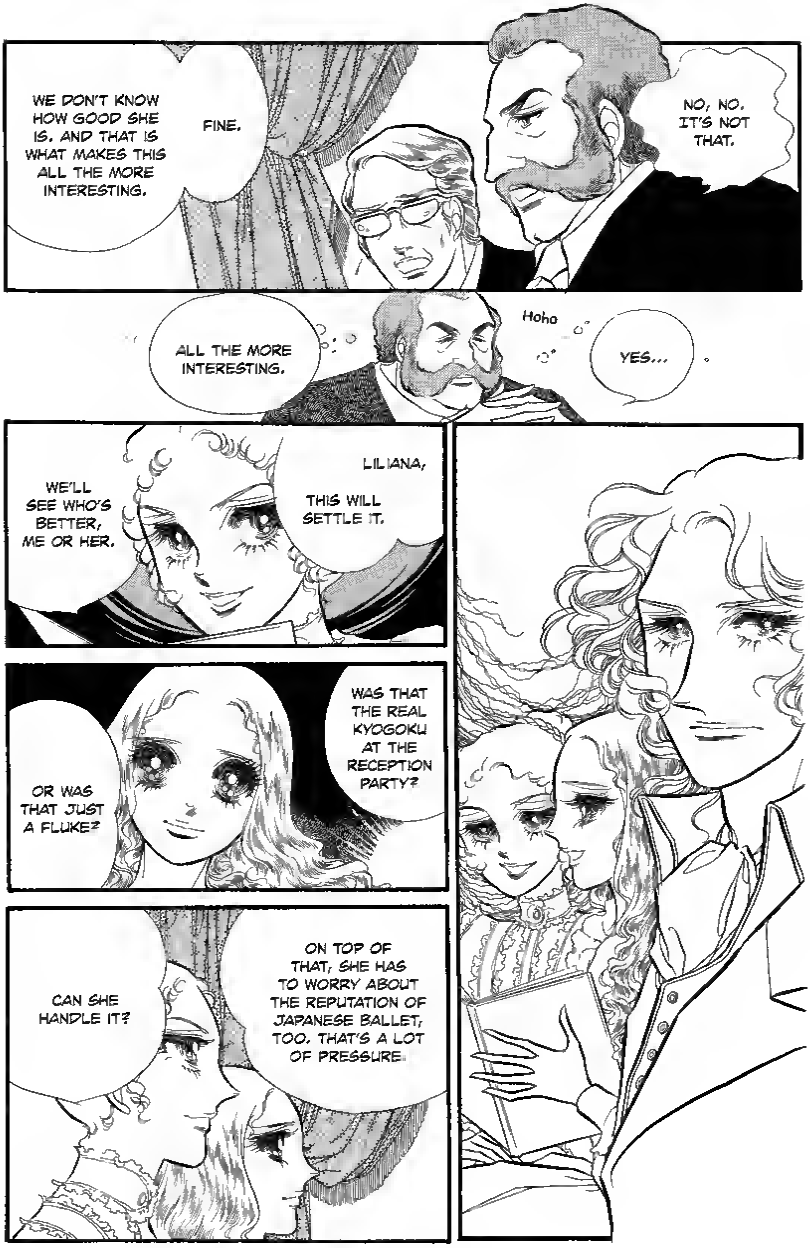
WHAT AM I SO AFRAID OF?
WHY THIS TERROR?
THE ONLY THING FOR ME TO DO IS TO DANCE MY HEART AND SOUL OUT!
ON STAGE, NOTHING ELSE EXISTS..
ONLY THE PRESENT MOMENT!
PRINCESS AURORA, TO YOUR PLACE, PLEASE!
TWO MINUTES TILL CURTAIN!


I'M OF THE MIND THAT...
THE BEST BALLERINAS RECEIVE THE OPPORTUNITY.
THE PEOPLE EXPECT THE SAME.

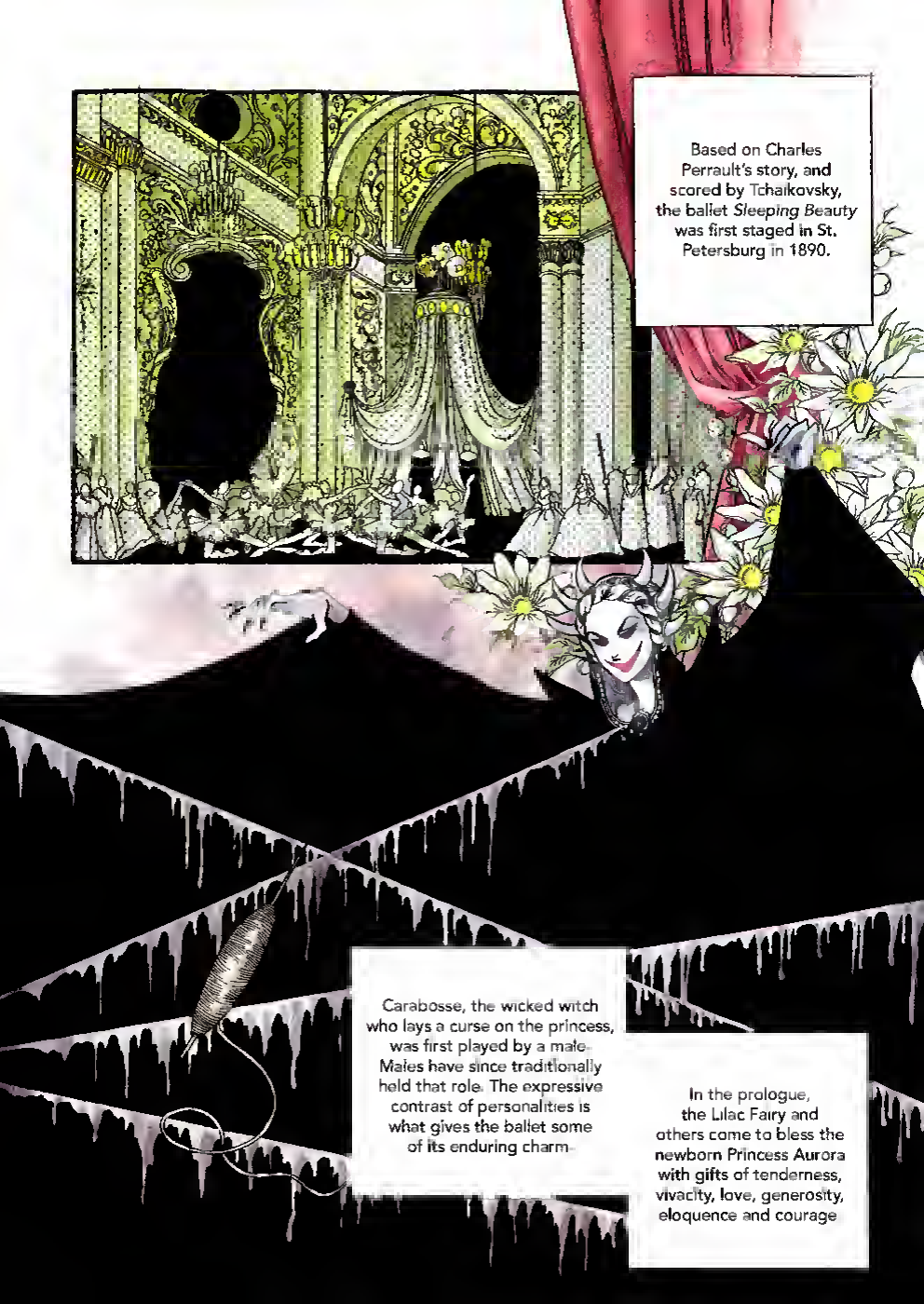

DIRECTOR,
PERHAPS YOU COULD CLEAR THIS UP.
KYOGOKU SAYOKO IS SAID TO BE SHORT-LISTED FOR THE LEAD IN THE SPECIAL BOLSHOI PRODUCTION.
IS SHE REALLY?

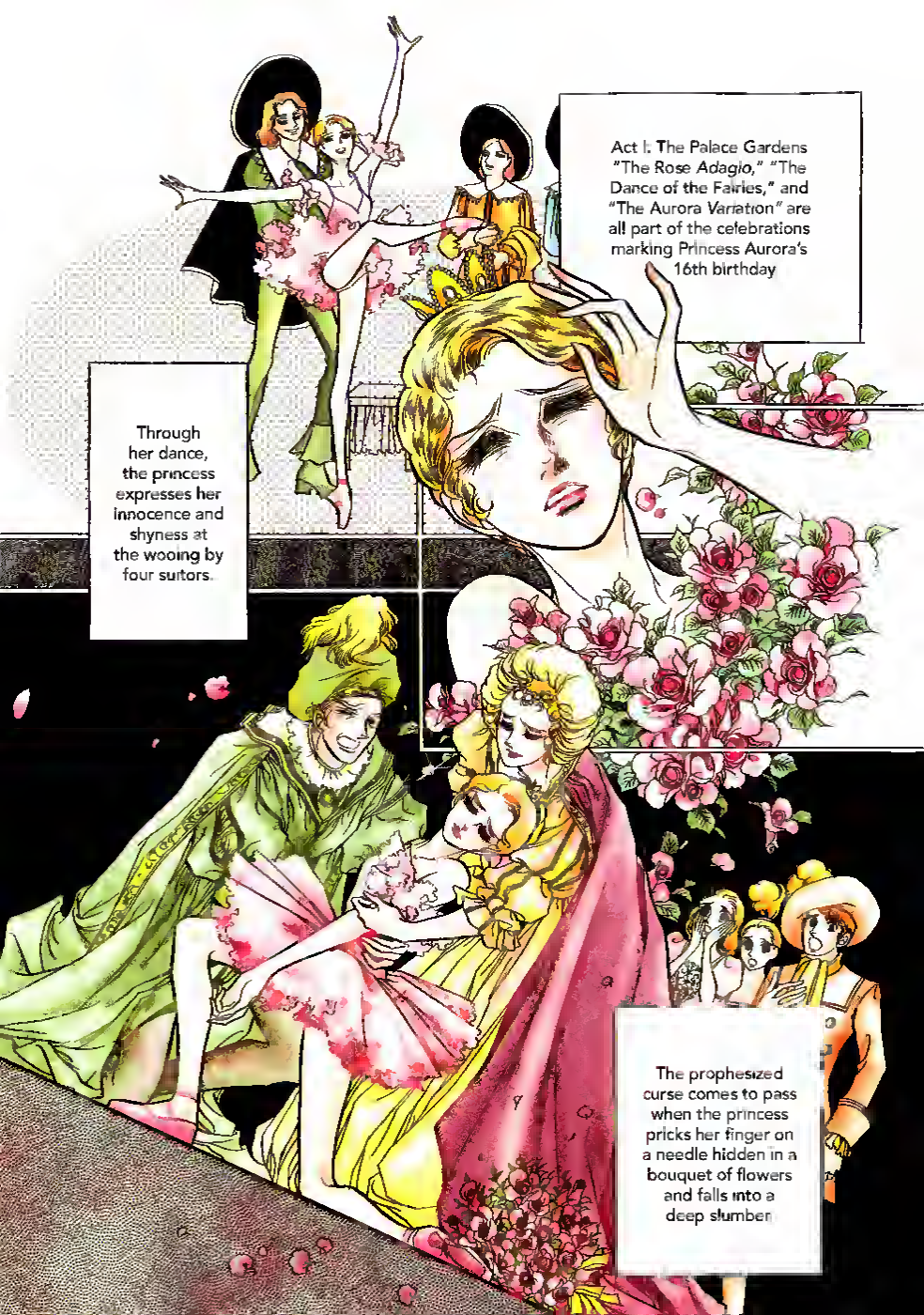

I REALIZE INVITING THE JAPANESE STUDENTS WAS A SHOW OF GOODWILL, BUT THIS IS GOING TOO FAR!
NO?
IT'S A BOLSHOI PRODUCTION! A JAPANESE AS A PRINCIPAL?
BUT, DIRECTOR!

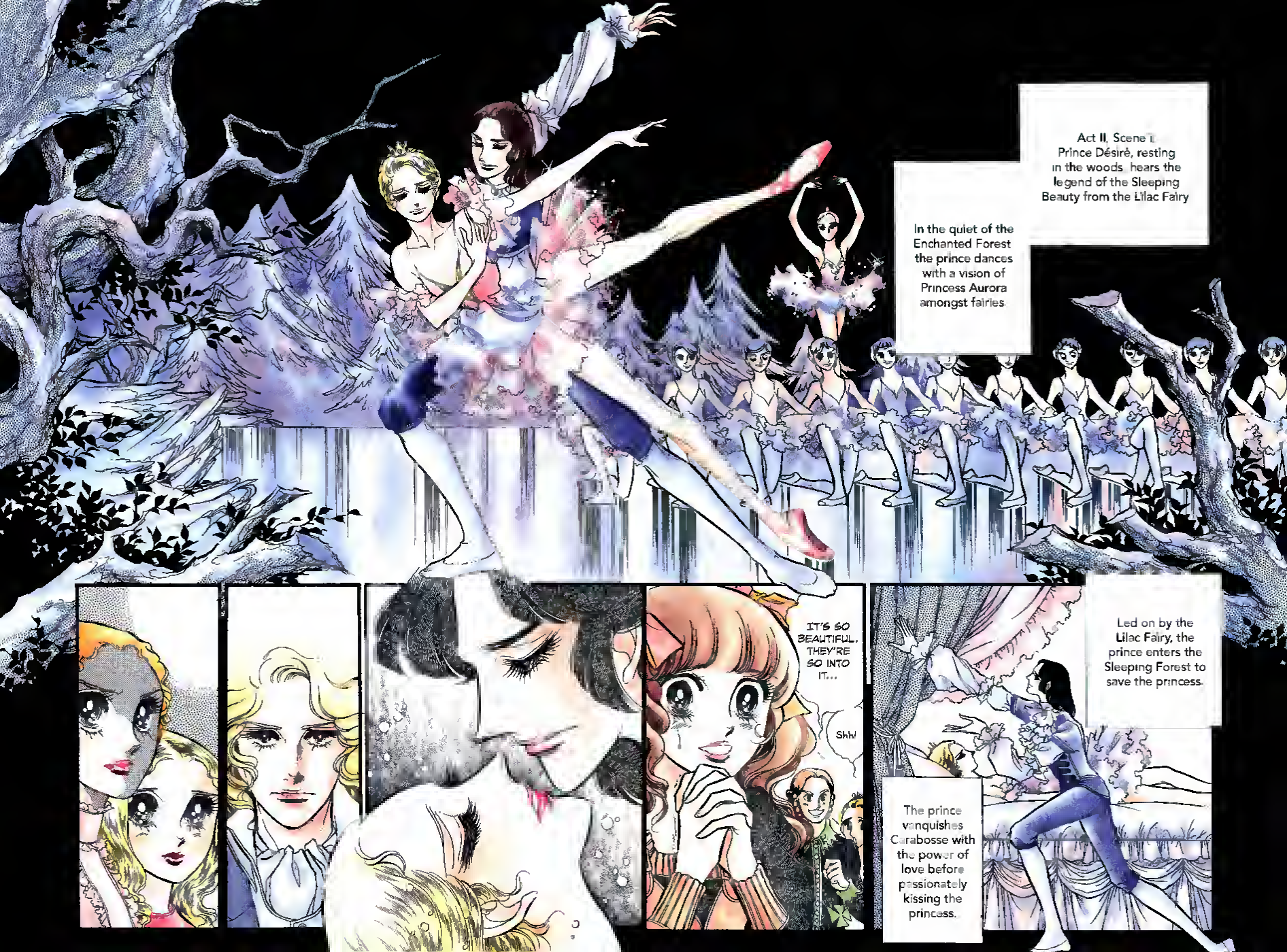
YOU SPEAK AS THOUGH KYOGOKU ALREADY HAS THE ROLE.
YOUNG MAN!


WE DON'T KNOW HOW GOOD SHE IS. AND THAT IS WHAT MAKES THIS ALL THE MORE INTERESTING.
FINE.
NO, NO. IT'S NOT THAT.
ALL THE MORE INTERESTING.
Hoho
YES...
WE'LL SEE WHO'S BETTER, ME OR HER.
LILIANA, THIS WILL SETTLE IT.
OR WAS THAT JUST A FLUKE?
WAS THAT THE REAL KYOGOKU AT THE RECEPTION PARTY?
CAN SHE HANDLE IT?
ON TOP OF THAT, SHE HAS TO WORRY ABOUT THE REPUTATION OF JAPANESE BALLET, TOO. THAT'S A LOT OF PRESSURE.

SHOW TIME!


Based on Charles Perrault's story, and scored by Tchaikovsky, the ballet *Sleeping Beauty* was first staged in St. Petersburg in 1890.
Carabosse, the wicked witch who lays a curse on the princess, was first played by a male. Males have since traditionally held that role. The expressive contrast of personalities is what gives the ballet some of its enduring charm.
In the prologue, the Lilac Fairy and others come to bless the newborn Princess Aurora with gifts of tenderness, vivacity, love, generosity, eloquence and courage.


Act I: The Palace Gardens
"The Rose *Adagio*," "The Dance of the Fairies," and "The Aurora *Variation*" are all part of the celebrations marking Princess Aurora's 16th birthday
Through her dance, the princess expresses her innocence and shyness at the wooing by four suitors.
The prophesized curse comes to pass when the princess pricks her finger on a needle hidden in a bouquet of flowers and falls into a deep slumber


Act II, Scene I
Prince Désiré, resting in the woods, hears the legend of the Sleeping Beauty from the Lilac Fairy
In the quiet of the Enchanted Forest the prince dances with a vision of Princess Aurora amongst fairies
IT'S SO BEAUTIFUL. THEY'RE SO INTO IT...
Shh!
Led on by the Lilac Fairy, the prince enters the Sleeping Forest to save the princess.
The prince vanquishes Carabosse with the power of love before passionately kissing the princess.

SFX. Waaa aaaa waaaa waaaaa (Cheer, cheer)
20-minute intermission
WOW! AWESOME! THAT WAS PHENOMENAL!
AFTER THOSE TWO ACTS, THE REST SHOULD GO WELL, TOO!
IT'S A COMPLETE SUCCESS!
THAT WAS STUNNING!
KYOGOKU-SAN!
HURRAH!
HURRAH!
SFX. Pachi pachi pachi pachi (Clap clap clap clap)

SHE'S VERY PALE
WHAT'S WRONG? SHE'S NOT HER USUAL SELF
THE PRESSURE MUST BE TERRIBLE
BUT, SHE SHOULD BE FINE NOW
AFTER ALL, THERE'S ONLY THE THIRD ACT LEFT
ワーワー
ガヤガヤ

SFX. Waa Waaaa gaya gaya (Cheer, cheer, chatter chatter)

LARISSA, WHAT DO YOU THINK?
MORE IS EXPECTED OF YOU IF YOU DO THE FIRST TWO ACTS WELL.
SO, THE DEMANDS ON YOU BECOME ALMOST UNBEARABLE.
I DON'T KNOW YET.
SLEEPING BEAUTY IS THE HARDEST BALLET THERE IS.
ON TOP OF THAT,
THE HIGHLIGHT OF THE WHOLE BALLET IS THE *GRAND PAS DE DEUX* IN THE THIRD ACT.
SHE STILL HAS THAT TO DO.

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

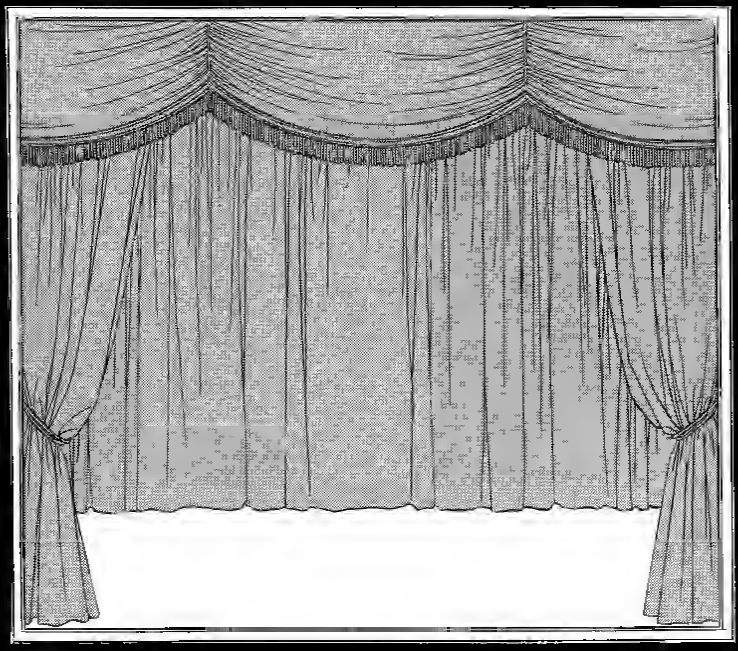
MARIS
EDITOR

KRAMINA
QUALITY CONTROL

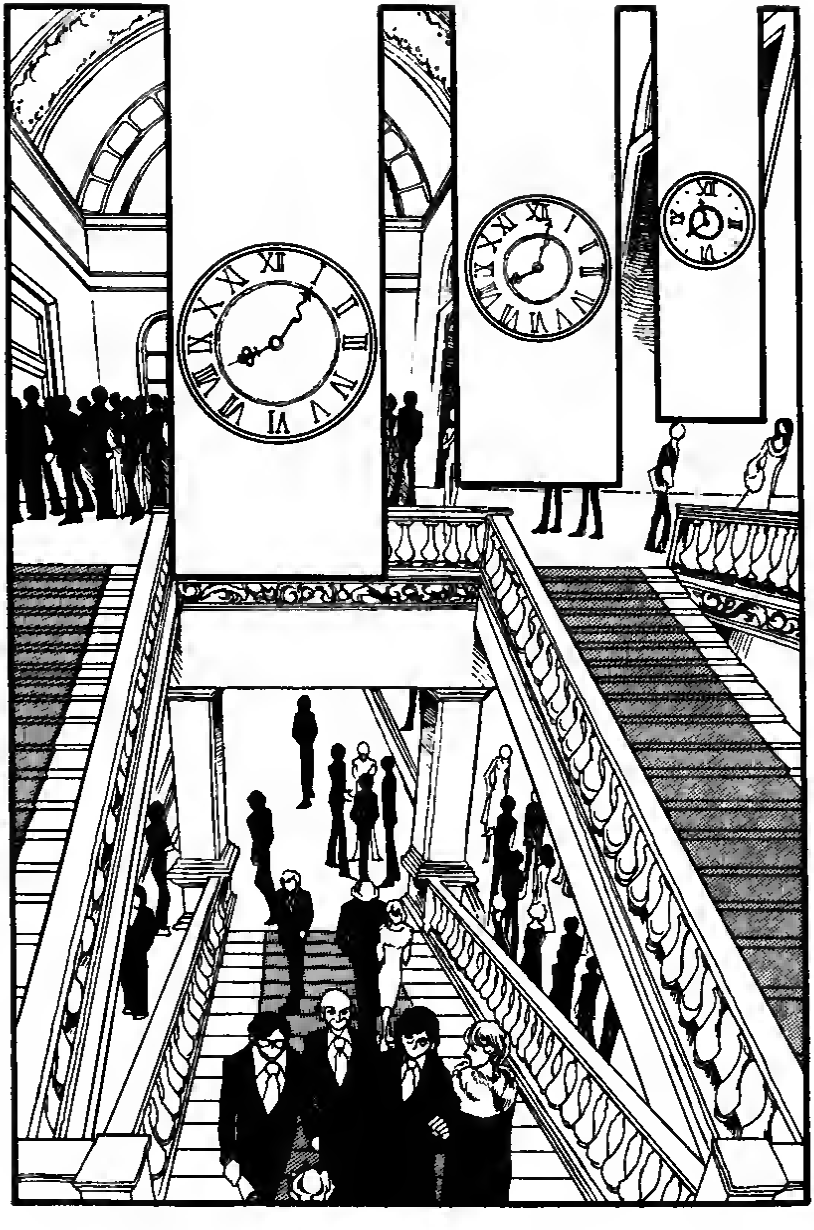
SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

Many ballerinas consider *Giselle* to be the most artistically demanding ballet, and *Sleeping Beauty* the most physically demanding.

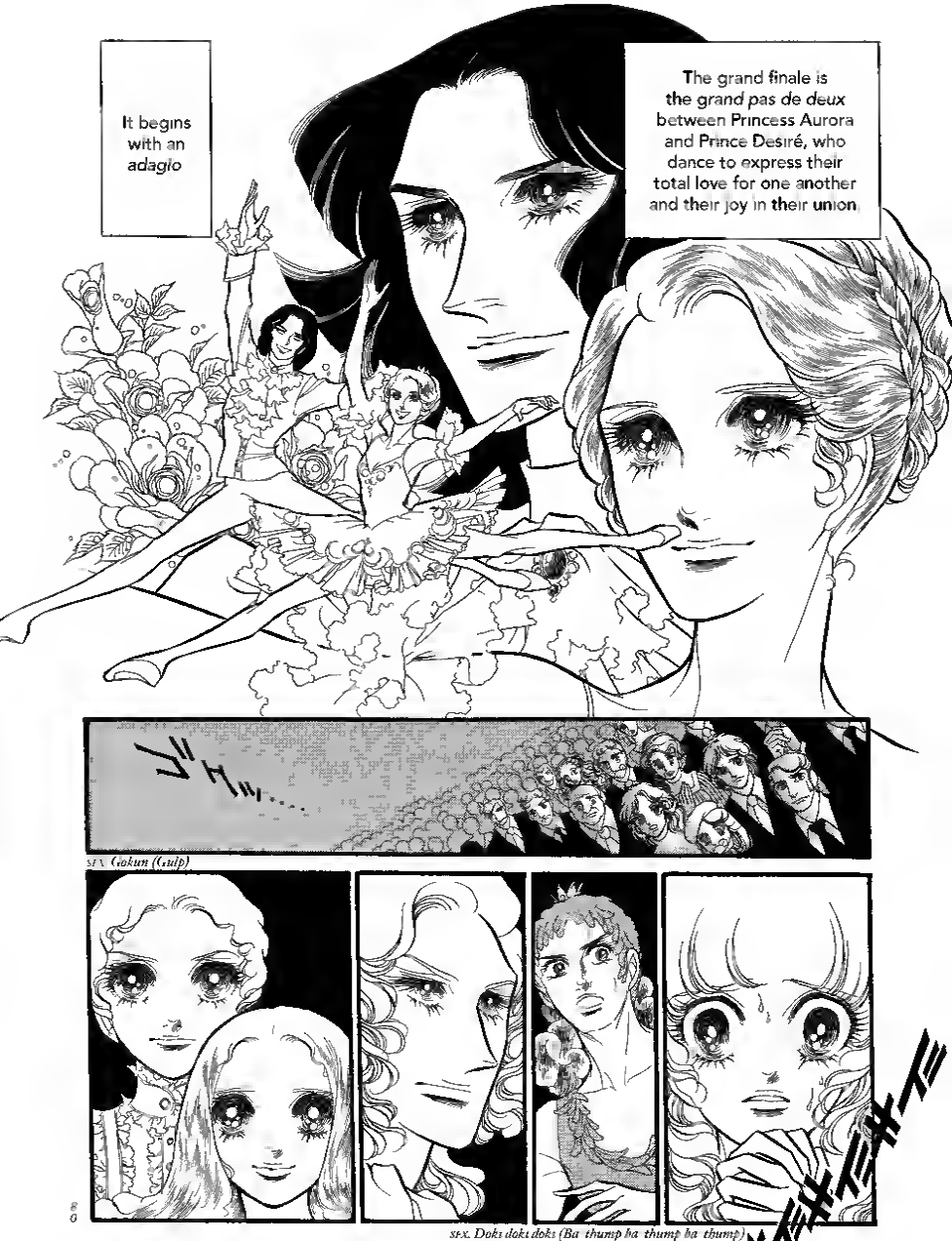
Now the curtain rises on Act III.



SHE WAS TOO GOOD IN THE FIRST AND SECOND ACTS.
NOW THE AUDIENCE WILL EXPECT EVEN MORE FROM THE THIRD.
IT'S ALMOST THE THIRD ACT.
NOW, SHE IS GOING TO RECEIVE THUNDEROUS APPLAUSE, OR...
OF COURSE, THAT'S WHY THEY'RE ALREADY IN THEIR SEATS.
THE AUDIENCE HERE BREATHES BALLET, SO THEY'LL BE VERY CRITICAL.
RUSSIA IS THE CORNERSTONE OF CLASSICAL BALLET.
YET, SHE'S BRAVE ENOUGH TO DO THE MOST CLASSICAL ONE OF THEM ALL.
SHH! IT'S STARTING.
SHE'LL HAVE TO STAY ON TOP OF IT UNTIL THE VERY END.
IT'S NO WONDER SHE'S BEEN UNDER SUCH INTENSE PRESSURE.
THIS IS HER FIRST REAL SHOW. SO MUCH IS RIDING ON HER.
IT'S ALL UP TO HER.
Act III: The Wedding
The heroes of Perrault's fairy tales come to the wedding



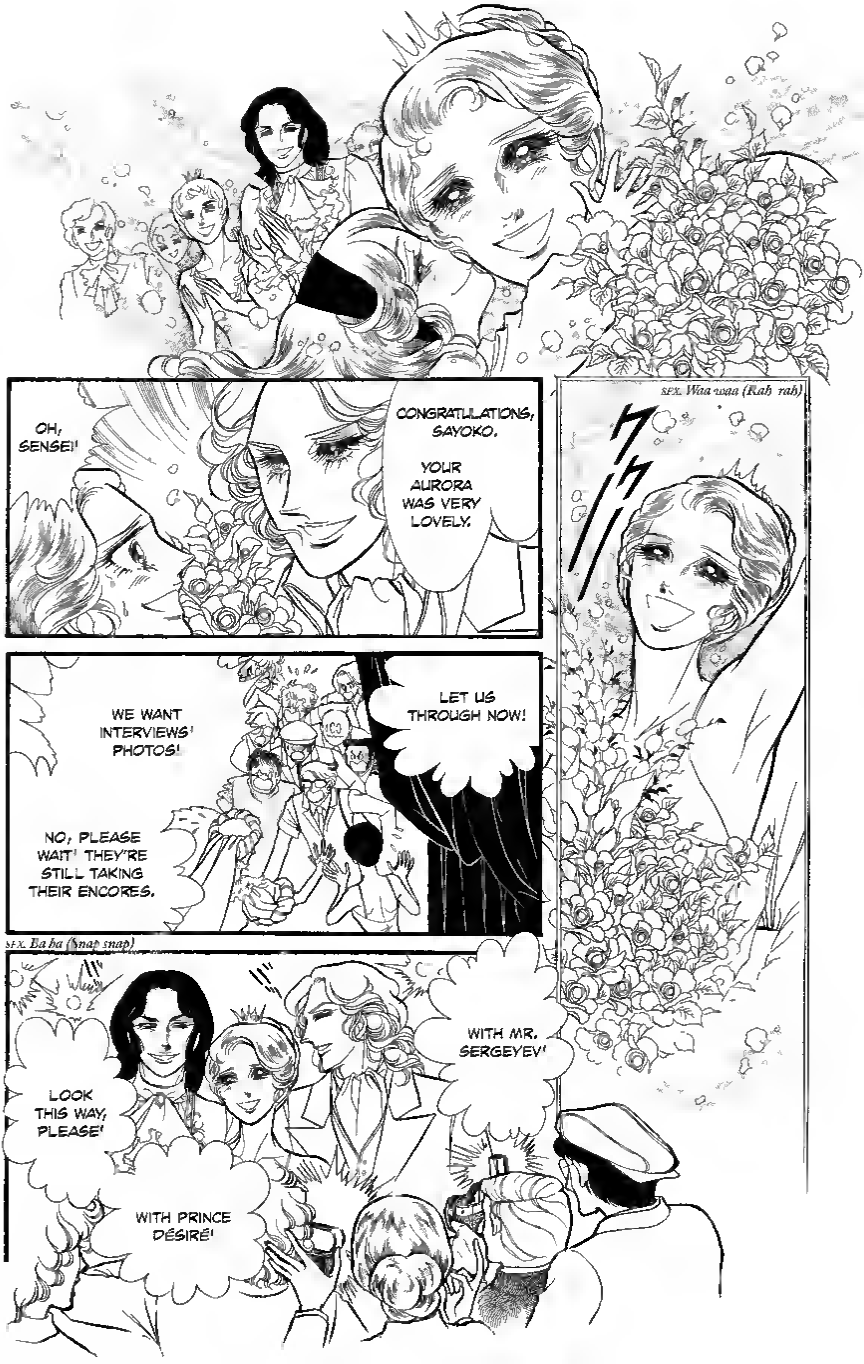
After many dances by Cinderella, Puss in Boots and other fairy tale characters comes the *grand pas de deux* by the Bluebird
KUSAKABE-SAN, IT'S WONDERFUL!
LOOK AT THE HEIGHT!
The dance tells the story of Bluebird's epic journey to rescue Princess Florine from her towering prison In classical ballet, the dance itself is a rarity because the focus is on a male dancer and his athletic leaping abilities, rather than on a ballerina

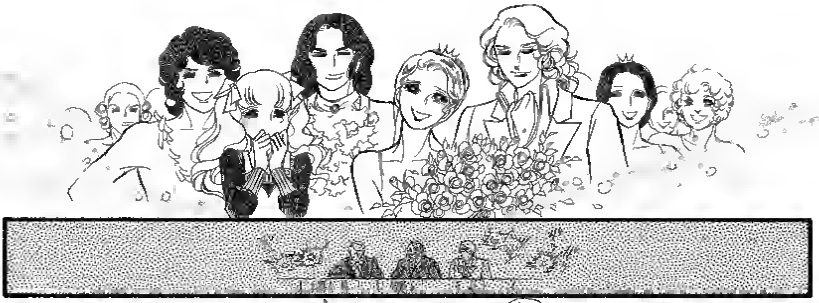

It begins with an adagio
The grand finale is the grand pas de deux between Princess Aurora and Prince Desiré, who dance to express their total love for one another and their joy in their union.
sfx. Gokun (Gulp)
sfx. Doki doki doki (Ba thump ba thump ba thump)

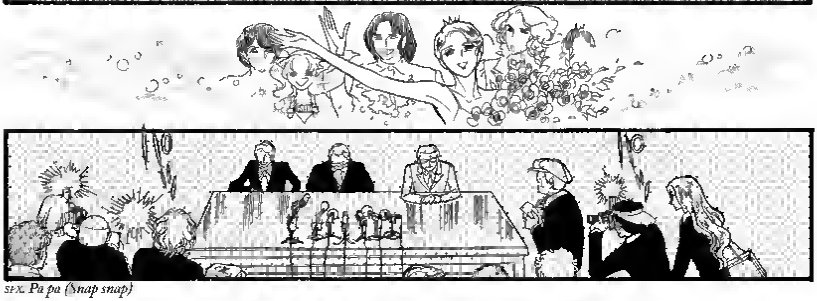
The prince's variation is masculine, clearly in the style of a tarantella.
The princess's variation is more of a stylized polka.
The dance evokes the sophistication and splendor of the rococo style, before leading into the coda. It is the highlight of the whole ballet, allowing the two lead dancers to fully show off their virtuosity.

CONGRATULATIONS! CONGRATULATIONS!
OH, MY GOSH! IT'S A COMPLETE SUCCESS!
LISTEN TO THAT APPLAUSE!
THAT WAS BRILLIANT! THAT WAS THE BEST AURORA EVER!
YOU DID IT! YOU WERE WONDERFUL, KYOGOKU-SAN!
HURRAH!
HURRAH!
SFX: Waaaa waaaa waaaa waaaa (Rah, rah, rah, rah)

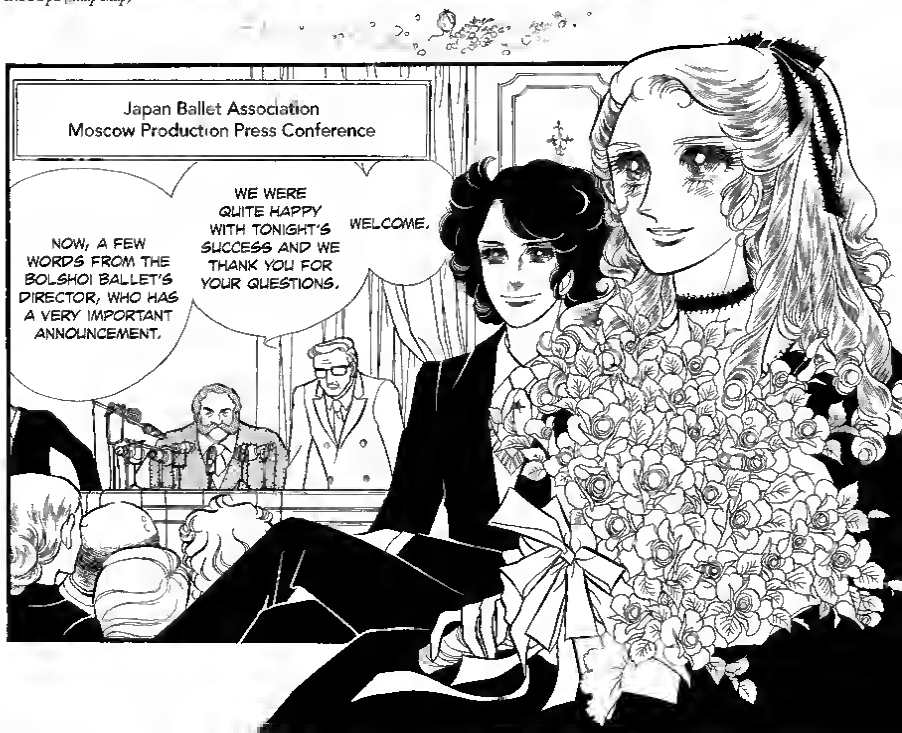
SFX: Pachi pachi pachi (Clap clap clap)
SFX: Waa waa waa (Rah, rah, rah)
SFX: Waaaaaa (Rah!)
LET'S GO! ENCORE!
ENCORE! ENCORE!
BRAVA! THE POISE! THE GRACE! AND ALL AT THAT YOUNG AGE!
IT'S THE BIRTH OF A GREAT BALLERINA!
I KNEW SHE WOULD DO IT! SHE ALWAYS OVERCOMES ADVERSITY AND DELIVERS HER BEST!
FLOWERS FROM JAPAN'S AGENCY FOR CULTURAL AFFAIRS
AND FROM THE BOLSHOI BALLET COMPANY...
A STAR IS BORN!
SFX: Pachi pachi pachi (Clap clap clap)


OH, SENSEI!
CONGRATULATIONS, SAYOKO.
YOUR AURORA WAS VERY LOVELY.
SFX. Waa-waa (Rah-rah)
WE WANT INTERVIEWS! PHOTOS!
LET US THROUGH NOW!
NO, PLEASE WAIT! THEY'RE STILL TAKING THEIR ENCORES.
SFX. Ba-ba (Snap-snap)
LOOK THIS WAY, PLEASE!
WITH MR. SERGEYEV!
WITH PRINCE DÉSIRÉ!





SFX. Pa pa (Snap snap)

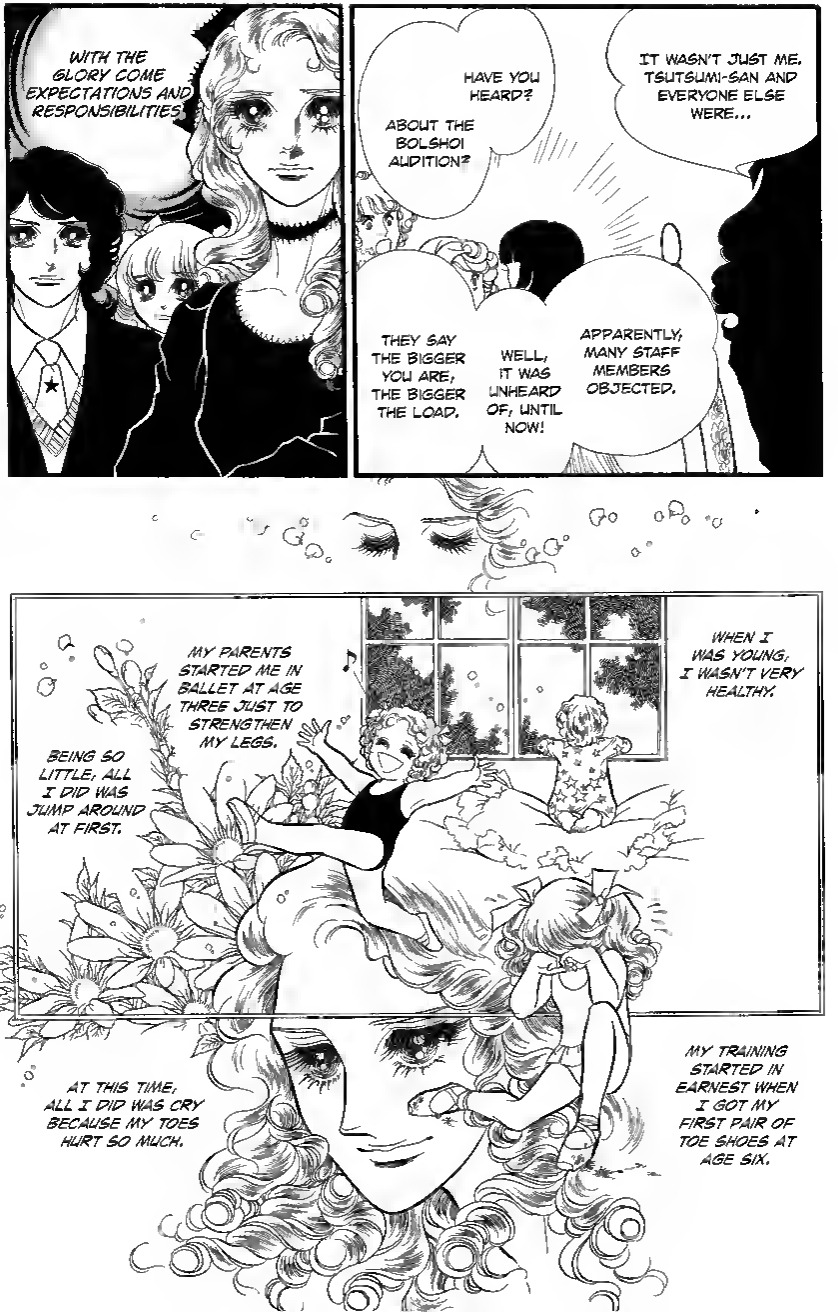

Japan Ballet Association
Moscow Production Press Conference
NOW, A FEW WORDS FROM THE BOLSHOI BALLET'S DIRECTOR, WHO HAS A VERY IMPORTANT ANNOUNCEMENT.
WE WERE QUITE HAPPY WITH TONIGHT'S SUCCESS AND WE THANK YOU FOR YOUR QUESTIONS.
WELCOME.

FRIENDS,
KYOGOKU SAYOKO WAS AN EMERGING STAR OF JAPANESE BALLET. NOWEVER, TONIGHT SHE TOOK A HUGE STEP TOWARDS BECOMING AN INTERNATIONAL STAR.
IT IS A JOYOUS MOMENT NOT ONLY FOR JAPAN, BUT FOR THE ENTIRE BALLET WORLD.
SFX: Pa (Snap)
AND SO, MY ANNOUNCEMENT SHOULD NOT COME AS A COMPLETE SURPRISE. IN FACT, I BELIEVE SOME OF YOU ALREADY KNOW.
THE BOLSHOI BALLET WISHES TO INVITE KYOGOKU SAYOKO TO TRY OUT FOR THE LEAD ROLE IN OUR NEW PRODUCTION OF SWAN LAKE.
WOW! WHAT!?
AN AUDITION FOR THE LEAD IN THE BOLSHOI'S NEW PRODUCTION... THAT'S GREAT!
UNBELIEVABLE!
DIRECTOR, ARE THERE OTHER CANDIDATES?
YES.
WE PLAN TO SEE THREE AUDITIONS FOR THE LEAD ROLE.

...
NO COMMENT AT THIS TIME.
THEN, DIRECTOR, WHO'S THE THIRD?
THREE!?
THAT MEANS ONE MUST SURELY BE LARISSA MAXIMOVA!
THE PRODIGIES OF THE SOVIET UNION AND JAPAN ARE GOING TO COMPETE AGAINST EACH OTHER!?
IN FACT, THEY WILL BE THE FUTURE OF BALLET.
THESE DAYS, PROMISING JUNIOR DANCERS ARE GETTING MANY OPPORTUNITIES TO PERFORM, AND GAINING MUCH EXPERIENCE.
WOW! THAT IS BIG NEWS!
A JAPANESE JUNIOR, A POSSIBLE BOLSHOI LEADING LADY? UNHEARD OF!
PHOTOS! PHOTOS!
LET US PLACE OUR HOPES IN ALL OF THESE YOUNG JUNIORS...
REGARDLESS OF THEIR NATIONALITY.

SFX. Zawa, zoa (Chatter)

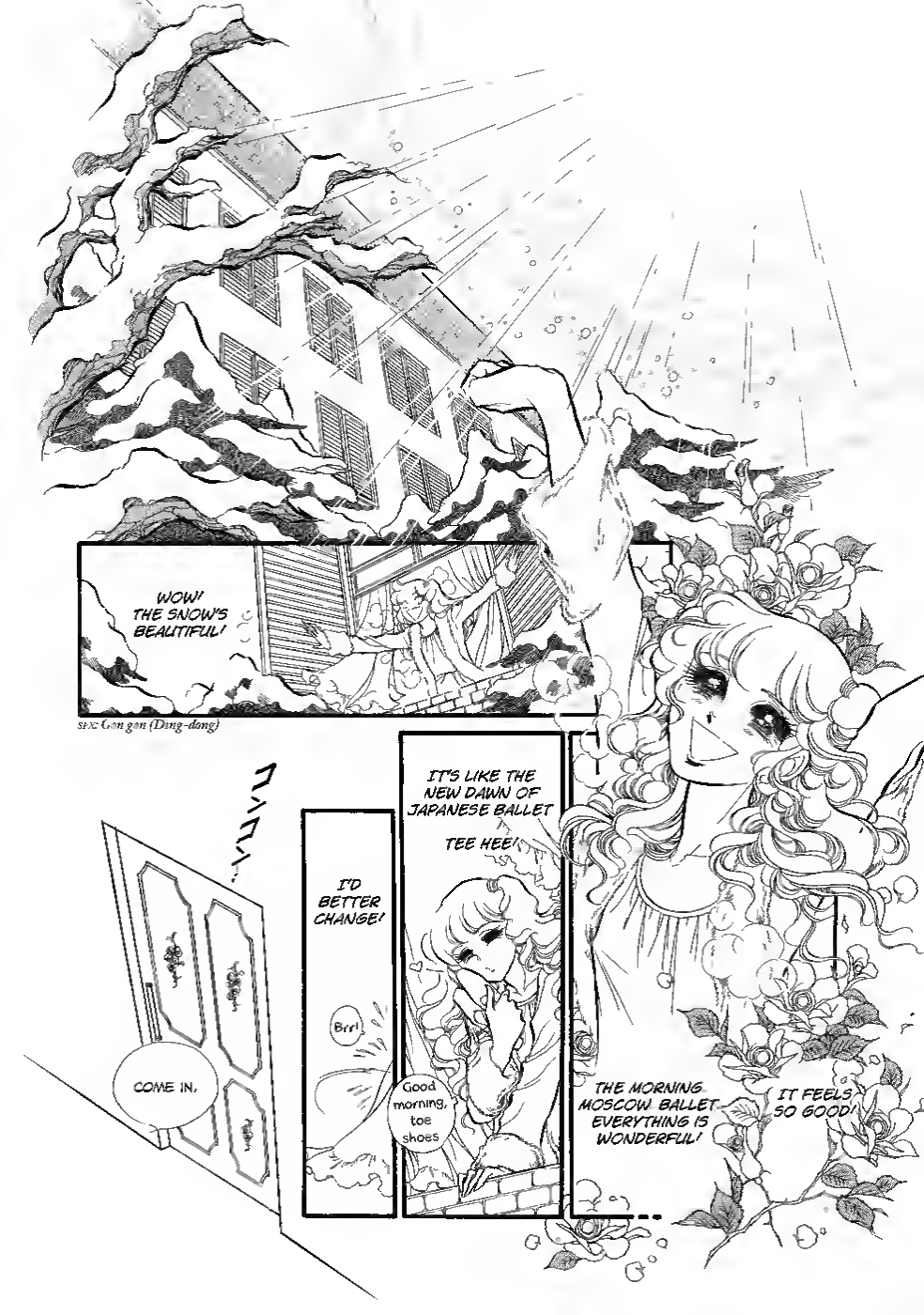
Hahaha!
A TOAST!
CHEERS!
Haha ha!
Haha hahaha!
CONGRATU-LATIONS.
Phew!
THE SHOW WAS A COMPLETE SUCCESS.
BUT YOU OVERCAME THAT.
IT'S YOUR MOMENT OF TRIUMPH. ENJOY IT.
I STILL CAN'T BELIEVE IT.
JUST SEVEN HOURS AGO, I WAS SO SCARED.

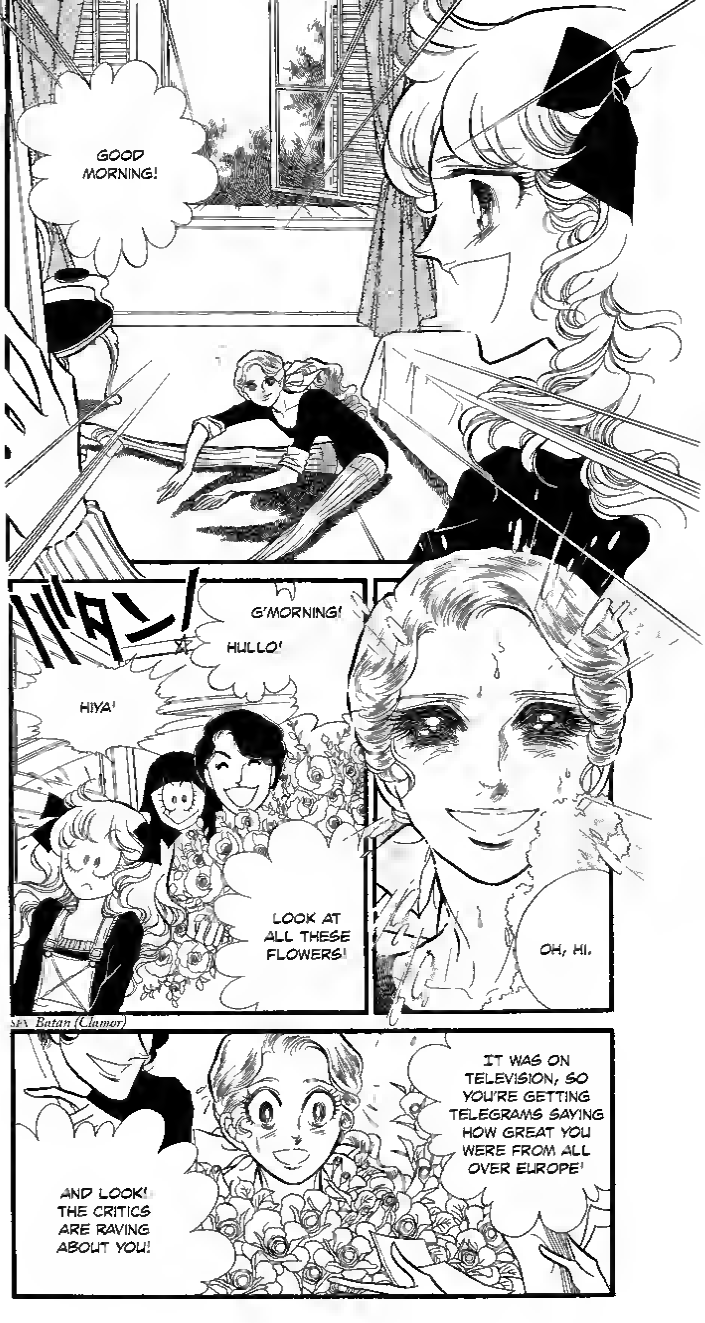

WITH THE GLORY COME EXPECTATIONS AND RESPONSIBILITIES.
HAVE YOU HEARD?
ABOUT THE BOLSHOI AUDITION?
IT WASN'T JUST ME, TSUTSUMI-SAN AND EVERYONE ELSE WERE...
THEY SAY THE BIGGER YOU ARE, THE BIGGER THE LOAD.
WELL, IT WAS UNHEARD OF, UNTIL NOW!
APPARENTLY, MANY STAFF MEMBERS OBJECTED.
WHEN I WAS YOUNG, I WASN'T VERY HEALTHY.
MY PARENTS STARTED ME IN BALLET AT AGE THREE JUST TO STRENGTHEN MY LEGS.
BEING SO LITTLE, ALL I DID WAS JUMP AROUND AT FIRST.
AT THIS TIME, ALL I DID WAS CRY BECAUSE MY TOES HURT SO MUCH.
MY TRAINING STARTED IN EARNEST WHEN I GOT MY FIRST PAIR OF TOE SHOES AT AGE SIX.

BUT I COULDN'T EVEN STAY THE NIGHT BECAUSE I COULDN'T BEAR TO GO A SINGLE DAY WITHOUT PRACTICING.
IN ELEMENTARY SCHOOL, MY CLASS WENT ON A FIELD TRIP.
BEFORE I KNEW IT, THOUGH, I COULDN'T GET ENOUGH OF BALLET.
THIS IS THE FIRST TIME SHE'S EVER TALKED ABOUT HERSELF.
I WANT MY DANCING TO BE COMPLETELY ME. EVEN IN THE CLASSICAL STYLE, I WANT TO DO MY OWN GISELLE, MY OWN SWAN, MY OWN AURORA.
I THINK I WAS BORN TO BE A BALLERINA.
I WANT TO PRODUCE A WORLD-FAMOUS JAPANESE BALLET, FOR THE JAPANESE.
MY ULTIMATE GOAL IS TO CREATE.
THAT'S MY DREAM!

I MIGHT NOT EVEN REACH THE END.
I'M SURE IT'LL BE A LONG, EXHAUSTING JOURNEY.
BUT...
BUT, WE ARE PASSIONATE ABOUT BALLET.
TRUE, BALLET IS HARD.
IT'S VERY PHYSICALLY DEMANDING. SO THERE WILL COME A POINT WHEN OUR BODIES WON'T KEEP UP. BUT OUR PASSION, OUR SPIRIT. WE CAN PASS THOSE ON, CAN'T WE?
IF THAT'S THE CASE, OUR EFFORTS ARE FOREVER. WE CAN PASS ON THE TORCH, JUST LIKE THOSE BEFORE US PASSED IT ON TO US.
OUR GOALS MIGHT BE DIFFERENT, BUT YOU KNOW, WE SHARE THE SAME PASSION FOR TOMORROW, FOR THE FUTURE!
SO WHAT IF TODAY WAS GLORIOUS AND TOMORROW ISN'T? THEY'RE STILL BALLET DAYS.
WE HAVE TO MAKE EACH AND EVERY DAY COUNT.

THEY'RE SO TOTALLY COMMITTED TO BALLET.
I CAN'T BELIEVE HOW LUCKY I AM TO BE WORKING WITH THEM.
WE'RE GOING TO MAKE BALLET MORE SPECIAL IN JAPAN! TOGETHER, I KNOW WE CAN DO IT! I KNOW WE CAN!


WOW! THE SNOW'S BEAUTIFUL!
SFX: Gan gan (Ding-dang)
IT'S LIKE THE NEW DAWN OF JAPANESE BALLET
TEE HEE!
I'D BETTER CHANGE!
Brr!
Good morning, toe shoes
THE MORNING MOSCOW BALLET EVERYTHING IS WONDERFUL!
IT FEELS SO GOOD!
コンコン
COME IN.


GOOD MORNING!
バタン!
G'MORNING!
HULLO!
HIYA!
LOOK AT ALL THESE FLOWERS!
OH, HI.
IT WAS ON TELEVISION, SO YOU'RE GETTING TELEGRAMS SAYING HOW GREAT YOU WERE FROM ALL OVER EUROPE!
AND LOOK! THE CRITICS ARE RAVING ABOUT YOU!

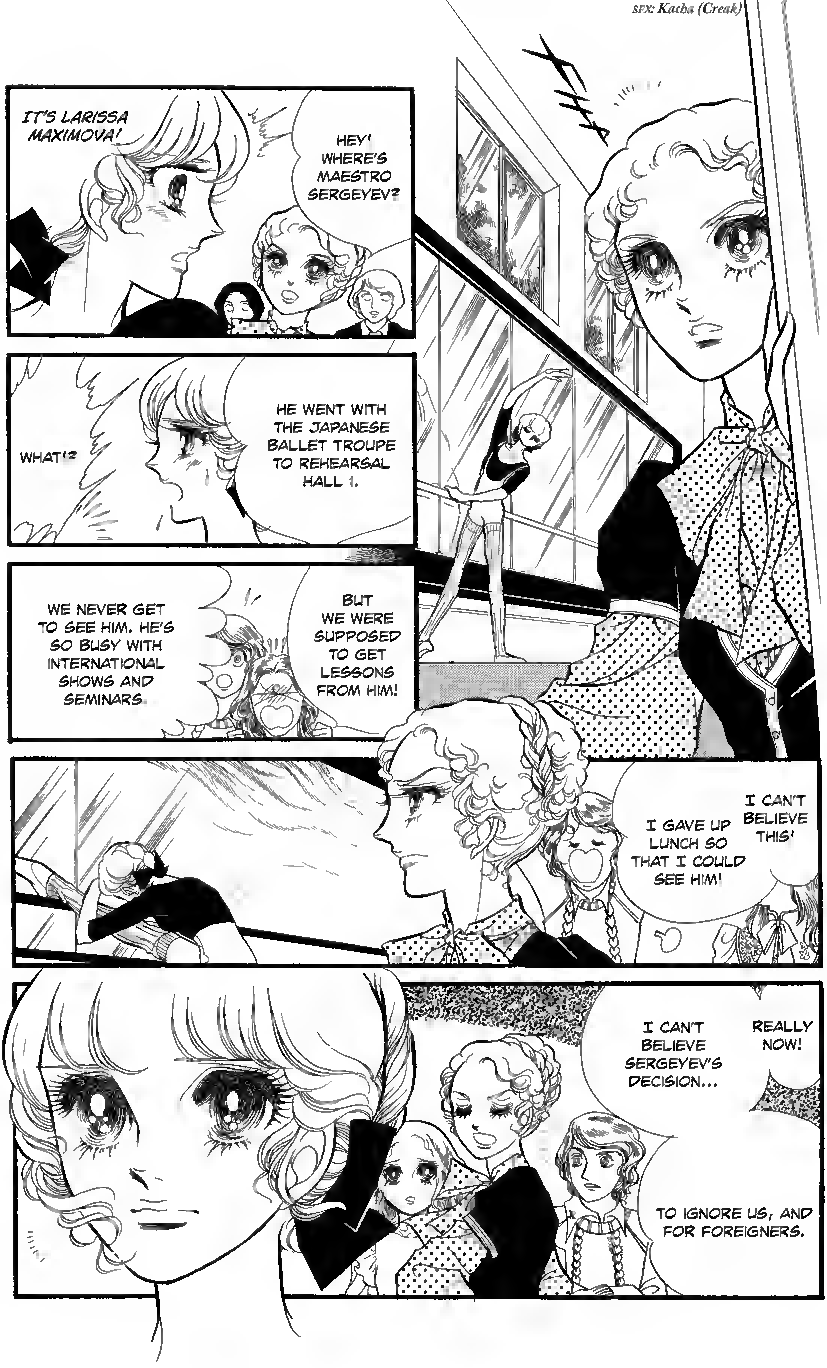
SFX: Batan (Clamor)

SFX: Gaya gaya was was (Chitter chatter)
AND LOOK, THIS IS FROM AOI.
Congratulations! You're getting rave reviews over here. I knew you could do it. I hope to see one of your performances.
Show the world what the Japanese can do. Good luck.
GOSH!
HOW DOES IT FEEL TO WAKE UP AS AN INTERNATIONAL STAR?
SO?
THIS ONE SAYS, "UNBELIEVABLE POISE AND GRACE; A STAR IN THE MAKING!"
LISTEN TO THIS! "PERFECT BALANCE. VERY MUSICAL. PERFECTLY CLASSICAL."
WOW! THE CONSERVATIVE RUSSIAN PAPERS SAID THAT?
CHECK THIS OUT!
IT SAYS KYOGOKU-SAN JUST MAY HAVE THE ABILITY TO GIVE MAXIMOVA A RUN FOR HER MONEY.
HISHO..
WONDERFUL.

Kyaa!
Kyaa!
Kyaa!
Kyaa!
Kyaa!
THERE'S A BIG CROWD.
WHAT'S WRONG?
LOOK!
IT'S KYOGOKU SAYOKO!
SHE'S HERE!
SHE'S POSITIVELY RADIANT THIS MORNING!
Haha hahaha haha!
Haha hahaha haha!

CAN I HAVE YOUR AUTOGRAPH?
OH, MY GOSH! IT'S KYOGOKU SAYOKO!
I SAW YOU ON TELEVISION!
I JUST HAD TO SEE YOU TODAY!
BUT, THEN, THIS IS RUSSIA PRIMA BALLERINAS ARE CELEBRITIES HERE
SHE'S FAMOUS!
Pa pa (Thump thump)
Wa-wat gaya (Chitter chatter)
AND TURN... 1, 2, 3, 4... 1, 2, 3, 4...
SHE'S SO DESERVING OF IT, TOO.
LET HER THROUGH, PLEASE!
PLEASE SAVE YOUR PHOTO SHOOTS FOR AFTER THE SHOW.
PLEASE! I CAN'T GET IN.

LEGS HIGHER!
ALL RIGHT. THAT'S IT.
WILL THE DANCERS COME TO REHEARSAL HALL 1, PLEASE?
IT'S THREE HOURS TO SHOW TIME.
GOOD! STAY LOOSE.
YOU'RE IN EVEN BETTER CONDITION TODAY.
YES, I WILL.
THANK YOU, SENSEI.
COME BY LATER.
OH, MASUMI. BEFORE YOU LEAVE TOMORROW, I HAVE SOME INFORMATION ABOUT THE ROYAL ACADEMY TO GIVE TO YOU.
HOW NAUGHTY OF ME!
TEE HEE!
I WORK SO MUCH HARDER WHEN SERGEYEV-SENSEI IS WATCHING.


SFX: Kacha (Creak)
IT'S LARISSA MAXIMOVA!
HEY! WHERE'S MAESTRO SERGEYEV?
WHAT!?
HE WENT WITH THE JAPANESE BALLET TROUPE TO REHEARSAL HALL 1.
WE NEVER GET TO SEE HIM. HE'S SO BUSY WITH INTERNATIONAL SHOWS AND SEMINARS.
BUT WE WERE SUPPOSED TO GET LESSONS FROM HIM!
I CAN'T BELIEVE THIS!
I GAVE UP LUNCH SO THAT I COULD SEE HIM!
REALLY NOW!
I CAN'T BELIEVE SERGEYEV'S DECISION...
TO IGNORE US, AND FOR FOREIGNERS.

A JAPANESE IN THE LEAD OF A RUSSIAN PRODUCTION, JUST BECAUSE ONE SHOW WENT OKAY?
AS IF!
IT'S JUST A WASTE OF TIME.
A FOREIGNER AUDITIONING FOR THE BOLSHOI LEAD? WHAT IS HE THINKING?
THE DIRECTOR, TOO.
THAT MAKES SENSE.
USING SOMEONE THAT POPULAR IS SURE TO ATTRACT ATTENTION.
MAYBE IT'S A MOTIVATIONAL THING FOR RUSSIAN YOUTH.
MAYBE THE DIRECTOR HAS SOMETHING ELSE IN MIND.
SUCH AS?
PUBLICITY.
Larissa!
Uh-huh
STOP IT!
HE'S JUST USING KYOGOKU TO MAKE US WORK HARDER!
I GET IT NOW!
KYOGOKU-SAN IS MORE THAN GOOD ENOUGH TO PLAY THE LEAD IN ANY BOLSHOI PRODUCTION!
THAT'S GOING TOO FAR! TAKE THAT BACK!

SFX: Doki doki (Ba thump)
DIDN'T YOU COMPETE WITH HER FOR AURORA BACK IN JAPAN?
SAY...
HMPH...
SFX: Dokin (Ba thump)
THEN I'LL TAKE BACK WHAT I SAID.
IF YOU REALLY ARE AS GOOD AS ALL THAT,
SO YOU MUST PROBABLY BE PRETTY ADEQUATE, TOO, THEN.
FINE!
I'LL DO IT!
THE RED POPPY!? THAT'S CONSIDERED A MASTERPIECE OF 20TH CENTURY RUSSIAN BALLET.
YOU KNOW AT LEAST HOW TO DO TAO-HOA'S DANCE IN THE RED POPPY?
SO?
DO YOU WANT TO PUT YOUR MONEY WHERE YOUR MOUTH IS?

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

MARIS
EDITOR

KRAMINA
QUALITY CONTROL

SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

The Red Poppy was staged for the first time in June 1927 at the Bolshoi Theater Set in a Chinese port during the Russian Revolution, the story involves a young Chinese girl, Tao-Hoa, who sacrifices her own life to save the life of a Russian sea captain who is trying to aid the oppressed workers.
I CAN DO IT!
ALTHOUGH MY TEACHER ONLY SHOWED ME ONCE
S.D.K
In this story a single red poppy comes to symbolize the beauty and courage of Tao-Hoa
NEXT IS... IS...
THE PIROUETTE?
OH, I REMEMBER THIS COMPLETELY.
THE NEXT STEP IS...

Snicker snicker
I... I CAN'T REMEMBER!
OH, NO!
WHAT AM I GOING TO DO?
MAY I DANCE IT WITH YOU?
...
LILIANA!
UGH..

SHE WAS SPARED FROM TOTAL EMBARASSMENT.
HA! IF IT WASN'T FOR LILIANA, SHE'D HAVE COME TO A DEAD STOP.
I'VE NEVER HEARD OF A BALLERINA FORGETTING A ROUTINE.
SO MUCH FOR JAPANESE JUNIORS!
HMPH! WHAT A WASTE OF MY TIME!
OH, NO!
バタン!
SFX: Batan (Slam)
HUH?
KYAA!
SFX: Waa-waaaa (Rah-rah)
PHEW! LISTEN TO THOSE CALLS!
THE AUDIENCE KEEPS CALLING FOR ENCORES!
YES!
THE SECOND ACT JUST ENDED!
WHAT ARE YOU STANDING AROUND FOR?
TOWELS! LEMONS! HONEY!

NOTHING! NOTHING AT ALL!
MASUMI-CHAN, IS ANYTHING WRONG?
HERE'S A TOWEL.
THANK YOU.
THE CROWD'S REALLY INTO IT
SHE'S NOT AT ALL TENSE LIKE YESTERDAY.
THE NERVOUSNESS OF YESTERDAY IS COMPLETELY GONE
SHE'S IN TOP FORM.
SHE'S EVEN BETTER THAN YESTERDAY.
ALL RIGHT! IT'S THE LAST ACT!
DID YOU READ THE REVIEWS?
SHE'S SIMPLY DIVINE.
I SIMPLY HAD TO COME AFTER READING THEM.
INCREDIBLE. THAT TECHNIQUE! AND AT THE TENDER AGE OF 18!
TELEVISION ISN'T ENOUGH.

I'M SO SORRY, KYOGOKU-SAN.
BUT, I WAS SO FRUSTRATED.
I SHOULDN'T HAVE DONE WHAT I DID WITH LARISSA
PLEASE WIN THE LEAD ROLE!
OH, PLEASE.
WHAT AM I SAYING? I KNOW SHE'S GOING TO WIN.
SHE'LL SHOW EVERYONE HOW BRILLIANT SHE IS IN THE BOLSHOI PRODUCTION!

THE CRITICS ARE GOING TO RAVE ABOUT HER AGAIN.
NEXT IS THE AURORA *VARIATION*.
OH, SHE'S DOING GREAT!
GOOD BALANCE, TOO!
AND HERE'S A GRAND JETÉ!

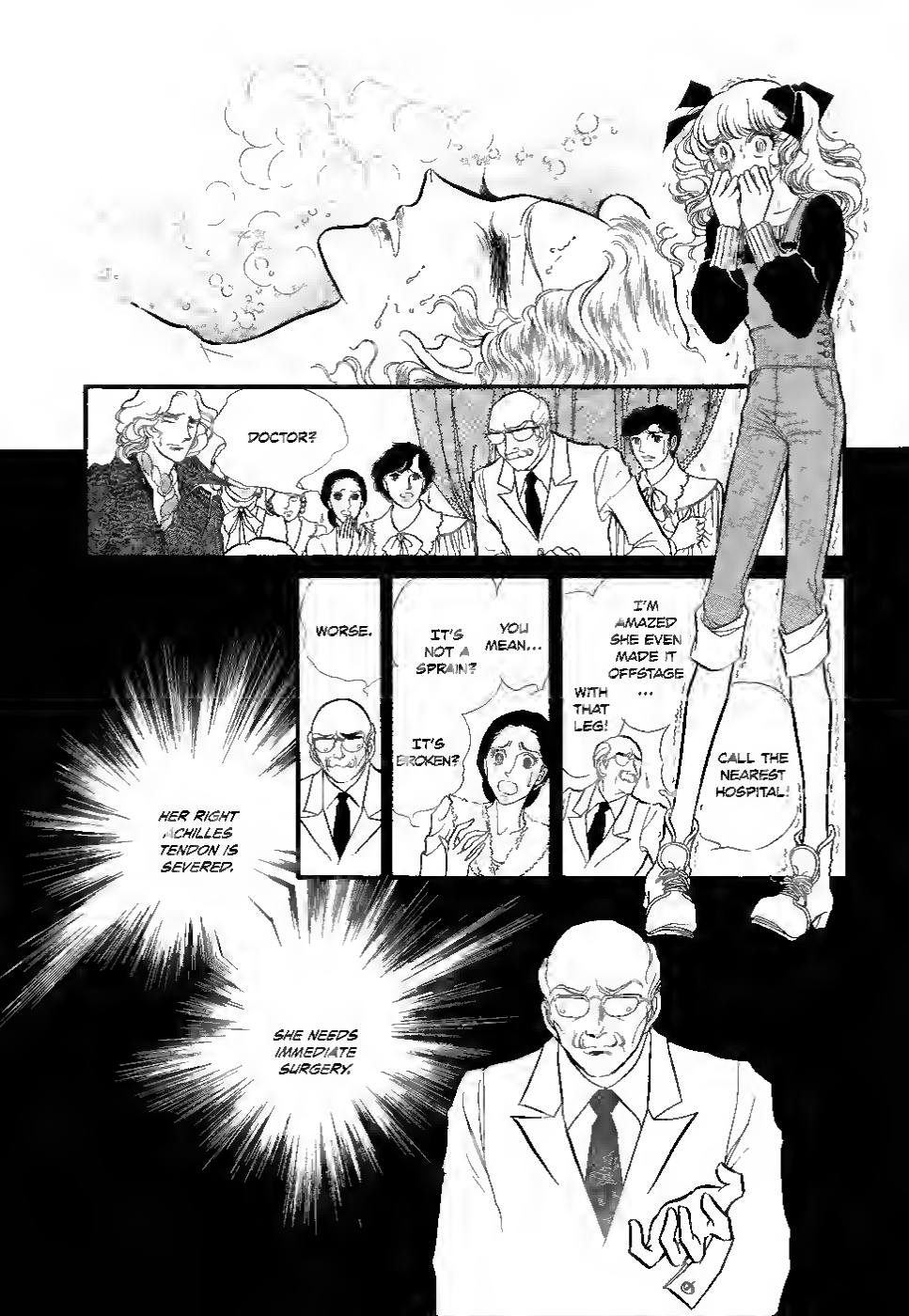
SFX: Wah!
SFX: Gulum (Tense)

AUGH!

I... MUST...
GET... UP...
I... I... I...

IT IS THE BALLERINA'S RESPONSIBILITY TO DEAL WITH ANY MISHAPS.
IT DOES NOT MATTER WHETHER IT IS AN INJURY OR AN ACCIDENT.
SHE MUST RETURN TO THE WINGS, EVEN IF IT KILLS HER.

SFX: Ja (Step)
KYOGOKU-SAN!?
GOOD GIRL! YOU MADE IT BACK!
SFX: Aaaaaaa
MOVE BACK! LINE UP THOSE CHAIRS SO SHE CAN LIE DOWN!
GET A DOCTOR! QUICKLY!
GET THE AURORA UNDERSTUDY! NOW!
THANK GOOD-NESS!
THE VARIATION JUST ENDED.
SFX: Wa, wa (Rah, rah)


DOCTOR?
CALL THE NEAREST HOSPITAL!
I'M AMAZED SHE EVEN MADE IT OFFSTAGE ... WITH THAT LEG!
YOU MEAN... IT'S NOT A SPRAIN?
IT'S BROKEN?
WORSE.
HER RIGHT ACHILLES TENDON IS SEVERED.
SHE NEEDS IMMEDIATE SURGERY.

HER ACHILLES TENDON IS SEVERED!?
SFX: Gura (Staggers)
NO! NO!
WHY!? WHY!?

...
I...
I...
PULL IT TOGETHER, MASUMI!

HOW IS SHE?
SERGEYEV-SENSEI!!
WE MANAGED TO FINISH. AND WE EXPLAINED TO THE AUDIENCE WHAT HAPPENED.
WHAT ABOUT THE SHOW?
SHE'LL BE OKAY.
MM...
DOCTOR!?
HOW IS SHE? HOW'S HER LEG?

IT WILL TAKE SIX MONTHS TO FULLY HEAL.
AND NO STRENUOUS ACTIVITY FOR ONE YEAR.
IT WAS A COMPLETE SEPARATION OF THE ACHILLES TENDON
IT'LL BE JUST LIKE BEFORE, RIGHT?
B- BUT, AFTER THAT...
A YEAR!?
RIGHT, DOCTOR?
BUT... BUT... BUT...
BUT IT WON'T BE LIKE BEFORE.
NO...
IT'S TRUE SHE MAY DANCE AGAIN.
TODAY WAS SUPPOSED TO END IN ANOTHER SMASH SUCCESS!
TWO ACTS, NO PROBLEM...
SHE WAS IN PEAK CONDITION!
WHY?
WHY?
WHY THIS?

POOR KYOGOKU-SAN!
IT'S TOO CRUEL...
POOR KYOGOKU-SAN!
HOW DID THIS HAPPEN?
WHY? WHY?
WHAT WENT WRONG!?
SHE'S WAKING UP FROM THE ANESTHESIA.
YOU CAN SEE HER NOW.
I'LL GO.
LET ME, TOO.
PLEASE.

I WANT MY DANCING TO BE COMPLETELY ME.
I COULDN'T GET ENOUGH OF BALLET!
YET, BEFORE I KNEW IT...
I THINK I WAS BORN TO BE A BALLERINA.
MY ULTIMATE GOAL IS TO CREATE.
I WANT TO PRODUCE A WORLD-FAMOUS JAPANESE BALLET, FOR THE JAPANESE.
THAT'S MY DREAM!
THAT'S MY DREAM!

WE ONLY JUST TALKED ABOUT THAT... YESTERDAY.

SO...
THAT MEANS ...
I'LL NEVER BE ABLE TO DANCE... AGAIN?
THERE ARE MANY BALLERINAS WHO ARE STILL DANCING AFTER INJURING THEIR ACHILLES TENDON.
YOU'LL BE ABLE TO DANCE AGAIN AFTER A YEAR.
IT'S NOT LIKE THAT!
NO! NO!
...
...
JUST LIKE THEY USED TO?
EXACTLY LIKE BEFORE?
BUT... BUT...
I KNOW YOU CAN IF...
STOP.
THAT'S ENOUGH.

LISTEN.
YOU'RE NOT HELPING HER.
BUT, SENSEI...
GIVE HER SOME TIME ALONE.
LET'S GO...
SFX: Patan (Shut)
SFX: Ba ba (Snap)
CAN YOU FILL US IN?
MR. SERGEYEV, DID YOU SEE HER?
WHY DID THIS HAPPEN?
HOW IS SHE?
CAN WE ARRANGE AN INTERVIEW?
IS HER CAREER REALLY OVER?
STOP IT!
STOP!
STOP!
SFX: Ba ba (Snap)

STOP!

MASUMI!?
AOI-SAN!?
Tragedy Strikes One Day After Triumph
Rising Japanese Ballet Star Kyogoku Sayoko Tears Achilles Tendon
Career-Threatening Injury
Career Over? Will the Bolshoi Retract Its Invitation?
WHY ARE YOU HERE?
I FLEW IN FROM MONACO WHEN I HEARD THE NEWS.
HOW TERRIBLE.
YES, I KNOW...
BUT, WHY!?
I JUST CAN'T BELIEVE IT!
HOW'S HISHO?
HE WON'T COME OUT OF HIS ROOM
OH...

I'LL GO WITH YOU.
IF YOU'RE GOING TO THE HOSPITAL NOW...
I... I... I CAN'T BELIEVE I HAVE TO LEAVE FOR THE ROYAL ACADEMY AT A TIME LIKE THIS.
I'M WORRIED.
I'M SO SCARED.
WHAT DO I SAY?
SHE WAS AN INTERNATIONAL STAR FOR JUST ONE DAY.
THAT'S SO CRUEL. SHE DESERVED SO MUCH MORE.
カチャ
THAT'S... THAT'S TRUE.
I'LL GET MY COAT.
I KNOW.
SITUATIONS LIKE THIS ARE NEVER EASY.

THAT MEANS...
HER LEG WAS ALREADY SLIGHTLY INJURED... SHE SHOULDN'T HAVE BEEN...
IT'S FREEZING HERE IN MOSCOW, BUT SHE DIDN'T DO A PROPER WARM-UP BEFORE.
GISELLE AT THE RECEPTION PARTY.
WHAT?
COME TO THINK OF IT, SHE HAD A VERY SLIGHT LIMP AFTERWARDS
IT WASN'T DUE TO LACK OF PRACTICE.
SHE WORKED TWICE AS HARD.
THEN, MAYBE ...
NO WAY...!
WHAT!?

SO, WE'D LIKE TO RECOMMEND SOMEONE ELSE FOR THE AUDITION.
LIKE I SAID... KYOGOKU SAYOKO, FRANKLY, IS OUT OF THE QUESTION.
WHAT DID YOU SAY!?
AND WHO MIGHT THAT BE?
ARE YOU MAD?
HIJIRI MASUMI?
SOMEONE WHO WAS SUPPOSED TO LEAVE FOR THE ROYAL ACADEMY TODAY.
HIJIRI MASUMI.

SHE'S JUST AS GIFTED AS KYOGOKU.
SHE HAS WHAT IT TAKES.
HMM...
THE ROYAL ACADEMY...
CAN YOU DELAY HER DEPARTURE BY TEN DAYS?
I'LL FIND A WAY.

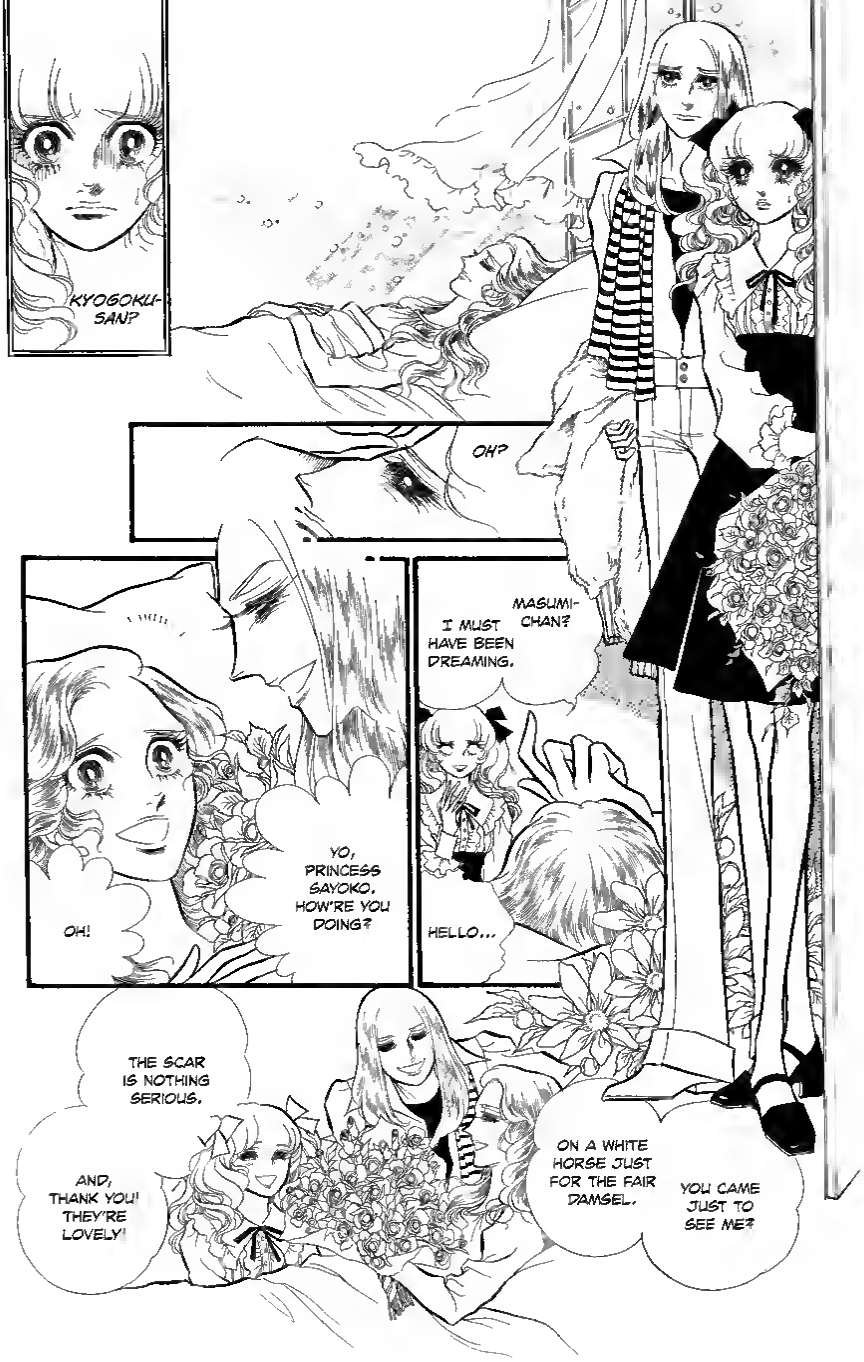
SFX: Pasa (Rustle)
I SUPPOSE FOR THE JAPANESE,
IT WAS A MOST DISTRESSING TURN OF EVENTS.
...
KYOGOKU SAYOKO WAS MOST UNFORTUNATE.
YOU HAD BETTER HAVE SOME CONSIDERABLE FAITH IN THIS GIRL OF YOURS.
BUT,
THE BOLSHOI HAS ALSO INVESTED TREMENDOUSLY IN THIS NEXT PRODUCTION!
OF COURSE.
IN THAT CASE...
IF SHE TRULY IS AS GOOD AS YOU SAY, THEN WE'LL RECOMMEND HER FOR THE OFFICIAL AUDITION.
TEN DAYS FROM NOW SHE SHALL COMPETE AGAINST LARISSA MAXIMOVA.

LARISSA MAXIMOVA? THE FIRST HURDLE IS THAT PRODIGY!?
GOOD DAY.
NOW, I HAVE ANOTHER MEETING.
WHAT MADNESS WAS THAT!?
DO YOU KNOW THE SORT OF EXPECTATIONS YOU JUST PUT ON THE GIRL!?
IT'S UTTER LUNACY!
SHE'S NOT READY!
IT'S A ONCE-IN-A-LIFETIME CHANCE...
IF SHE SUCCEEDS...

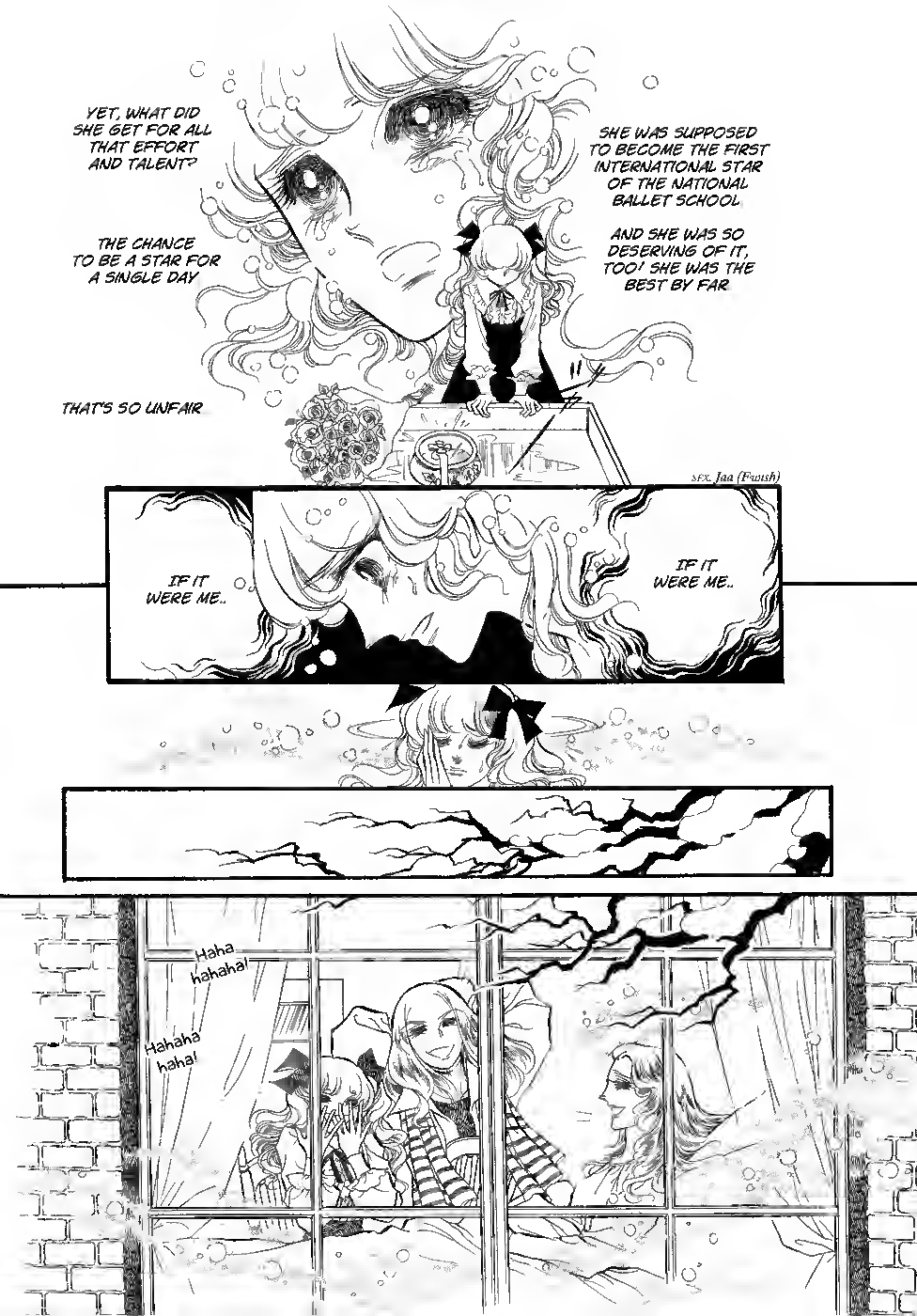
Slurp!
BUT, SHE MUST.
PERHAPS.
WHAT'S THE RUSH!?
IT'S IMPORTANT TO DEVELOP THEM CAREFULLY!
DONT' BE RIDICULOUS!
SHE HAS A FATAL FLAW! EVEN YOU KNOW THAT!
YOU DON'T UNDERSTAND...
THIS DANGEROUS GAMBLE MIGHT...
WHAT CAN SHE DO IN TEN DAYS!?
THE STATE FUNDS DANCERS HERE, BUT NOT IN JAPAN.
HOW CAN YOU KNOW WHAT WE FEEL?
YOU DON'T.

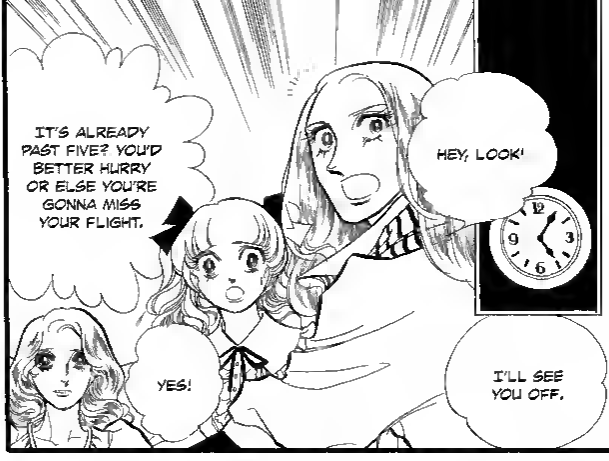
THE PEOPLE OF JAPAN FOUNDED BALLET IN JUST ONE GENERATION, ON THEIR OWN.
A NATIONAL BALLET SCHOOL HAS FINALLY BEEN ESTABLISHED.
THIS CHANCE TO STUDY IN MOSCOW WAS A LONG-AWAITED OPPORTUNITY.
YOU SPOTTED HER TALENTS FIRST.
PERSONALLY, I THINK YOU CAN MAKE THE IMPOSSIBLE POSSIBLE.
...
THE SUCCESS OF OUR FIRST NINE STUDENTS IS GOING TO GREATLY AFFECT THE FUTURE OF JAPANESE BALLET.
WE JUST CAN'T PASS UP THIS CHANCE!

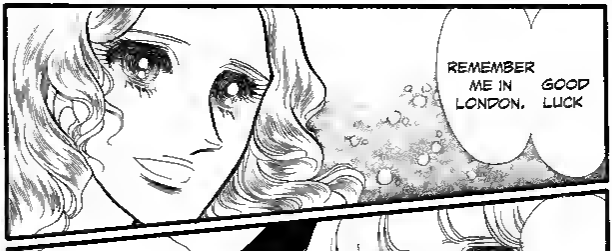
I CAN'T DANCE.
THIS LEG FEELS LIKE LEAD.
WHAT'S WRONG?
WHY?
MY LEG...
WHY? OH, WHY?
SFX: Kachi (Creak)


KYOSOKU-SAN?
OH?
MASUMI-CHAN?
I MUST HAVE BEEN DREAMING.
YO, PRINCESS SAYOKO. HOW'RE YOU DOING?
OH!
HELLO...
THE SCAR IS NOTHING SERIOUS.
AND, THANK YOU! THEY'RE LOVELY!
ON A WHITE HORSE JUST FOR THE FAIR DAMSEL.
YOU CAME JUST TO SEE ME?

THEY TAKE ME BACK TO THE BOLSHOI PRODUCTION IN JAPAN.
THESE ROSES...
IT'D COME TO THIS.
BACK THEN, WHO'D HAVE THOUGHT...
SHE...
DIDN'T WE?
WE HAD A BOUQUET JUST LIKE THIS BACKSTAGE.
AH, YES.
SFX: Zaaaa (Fwish)
THANK GOODNESS.
AT LEAST SHE'S FEELING BETTER... CALMER.
I'LL PUT THESE IN A VASE.
THANK YOU.
SHE MUST BE DEVASTATED, BUT SHE'S NOT SHOWING IT, NOT ONE BIT.
BUT LOOK AT ME. I'M SO HOPELESS. I'M DOING MY BEST JUST NOT TO CRY.


YET, WHAT DID SHE GET FOR ALL THAT EFFORT AND TALENT?
SHE WAS SUPPOSED TO BECOME THE FIRST INTERNATIONAL STAR OF THE NATIONAL BALLET SCHOOL
AND SHE WAS SO DESERVING OF IT, TOO! SHE WAS THE BEST BY FAR
THE CHANCE TO BE A STAR FOR A SINGLE DAY
THAT'S SO UNFAIR
SFX. Jaa (Fwish)
IF IT WERE ME..
IF IT WERE ME..
Haha hahaha!
Hahaha haha!





sfx. Kiss (Squeak)

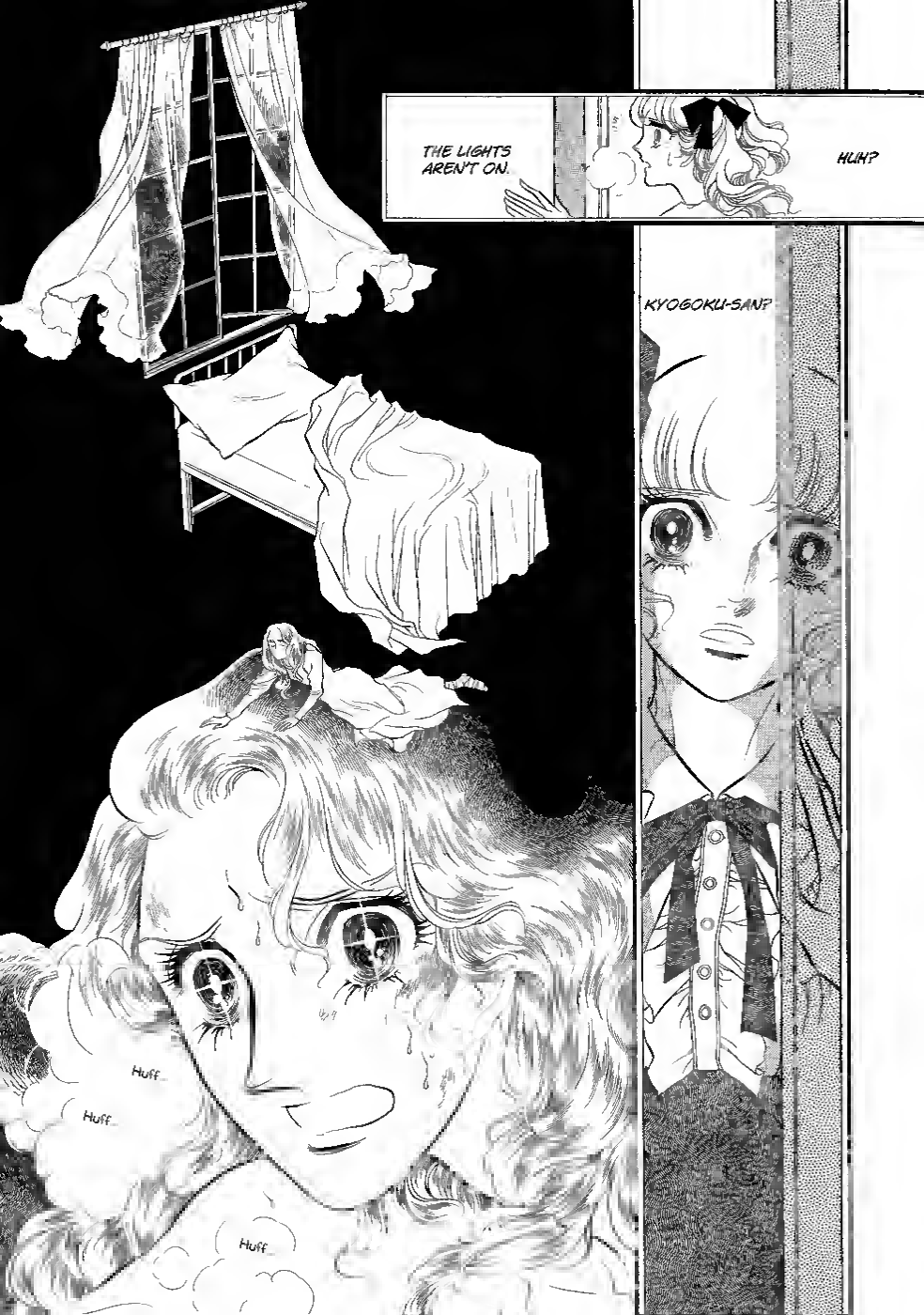
HUH!?
IT'S LARISSA.
HUH?
I HEAR YOUR TRIP TO LONDON HAS BEEN DELAYED.
Psh!
I CAN SEE WHY SHE WAS RECOMMENDED FOR THE BOLSHOI AUDITION.
KYOGOKU IS A REAL BALLERINA WHO I WOULD HAVE CONSIDERED A WORTHY RIVAL.
NEVER!
BUT YOU... I'LL NEVER ACCEPT!

WHAT'S WITH HER!?
LARISSA, WHY THE OUTBURST?
WHY?
WHAT ON EARTH...?
IN LIEU OF KYOGOKU...
SHE'S BEING RECOMMENDED FOR THE BOLSHOI AUDITION

THERE YOU ARE!
HIJIRI!
TSUTSUMI-SENSEI...
I WAS GOING TO SAY GOODBYE,
BUT YOU WEREN'T AROUND.
THEY SAID YOU'D LEFT EARLY, SO I FIGURED YOU'D BE HERE.
ABOUT ME?
ABOUT YOU.
I WAS TALKING TO THE DIRECTOR ...
Кафэ Cafe
10 80~9 80

THE DIRECTOR WANTS TO TAKE A LOOK AT YOU AFTER TEN DAYS.
IT'S UP TO YOU.
WHAT!?
THEN, YOU'LL COME BACK FOR THE FINAL AUDITION ONE MONTH LATER.
IF YOU GET THE NOD, YOU'LL LEAVE FOR THE ROYAL ACADEMY.
I'M SUPPOSED TO AUDITION FOR THE BOLSHOI LEAD!?
IT'S FOR THE SAKE OF JAPANESE BALLET.
YOU'LL DO IT, WON'T YOU?
OUR TRAINING PROGRAM IN MOSCOW IS RIDING ON THIS.
I'LL DO IT. PLEASE LET ME.
YES!
NOT YOU! NEVER!
SO THAT'S WHY

SFX. Ka ka ka ka ka (Click clack click clack)


THE LIGHTS AREN'T ON.
HUH?
KYOGOKU-SAN?
Huff...
Huff...
Huff...

HUFF
HUFF
SFX: Gaku (Twinge)
OW...
SFX: Dou (Whomp)

AH... AH...
NO... NO...
NO!

SFX: Aaaaaa
SFX: Gaku (Turn)
WHO'S THERE!?

MASUMI...?
I CAN'T BELIEVE HOW THOUGHTLESS I AM!
I'M SO SORRY! I'M SO SORRY!

HEY, MASUMI!
WHAT'S WRONG?
DON'T YOU HAVE INTENSIVE TRAINING WITH SERGEYEV-SENSEI TODAY?
YOU'D BETTER HURRY.
...
NO...
I'M GOING TO TALK WITH TSUTSUMI-SENSEI.
I'M TURNING DOWN THE OFFER TO AUDITION.

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

MARIS
EDITOR

KRAMINA
QUALITY CONTROL

SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

WHY THE CHANGE?
WHAT!?
YOU WERE ECSTATIC ABOUT IT YESTERDAY.
WHAT'S THE MATTER?
SFX. Poro poro (Drip drop)
I CAN'T TAKE THE PLACE OF KYOGOKU-SAN.
I JUST CAN'T.
I CAN'T.
WHEN WE SAW HER YESTERDAY, SHE WAS SMILING AND LAUGHING.
BUT ACTUALLY, SHE WAS REALLY HURTING INSIDE

I WAS SO HAPPY, I'D FORGOTTEN HOW DEVASTATED SHE WAS!
IT'LL ONLY MAKE IT SO MUCH WORSE FOR HER!
I CAN'T! I WON'T!
HOW COULD I HAVE BEEN SO INSENSITIVE!?
NO! NO!
YOU'RE WRONG!
KYOGOKU-SAN!?
HE'S RIGHT. YOU ARE WRONG.
Heh.
I SNUCK OUT.
ARE YOU ALLOWED OUT?
WHY ARE YOU HERE?
I NEED TO GO BACK SOON.

IT WOULDN'T MAKE ME HAPPY IF YOU DID.
NOT ONE BIT.
YOU'D THROW IT AWAY FOR ME?
IT'D BE MORE HURTFUL.
IF ANYTHING ...
NO! NO!
I'D NEVER!
ALL BECAUSE YOU'RE SORRY FOR ME?
THAT IS SO INSULTING.

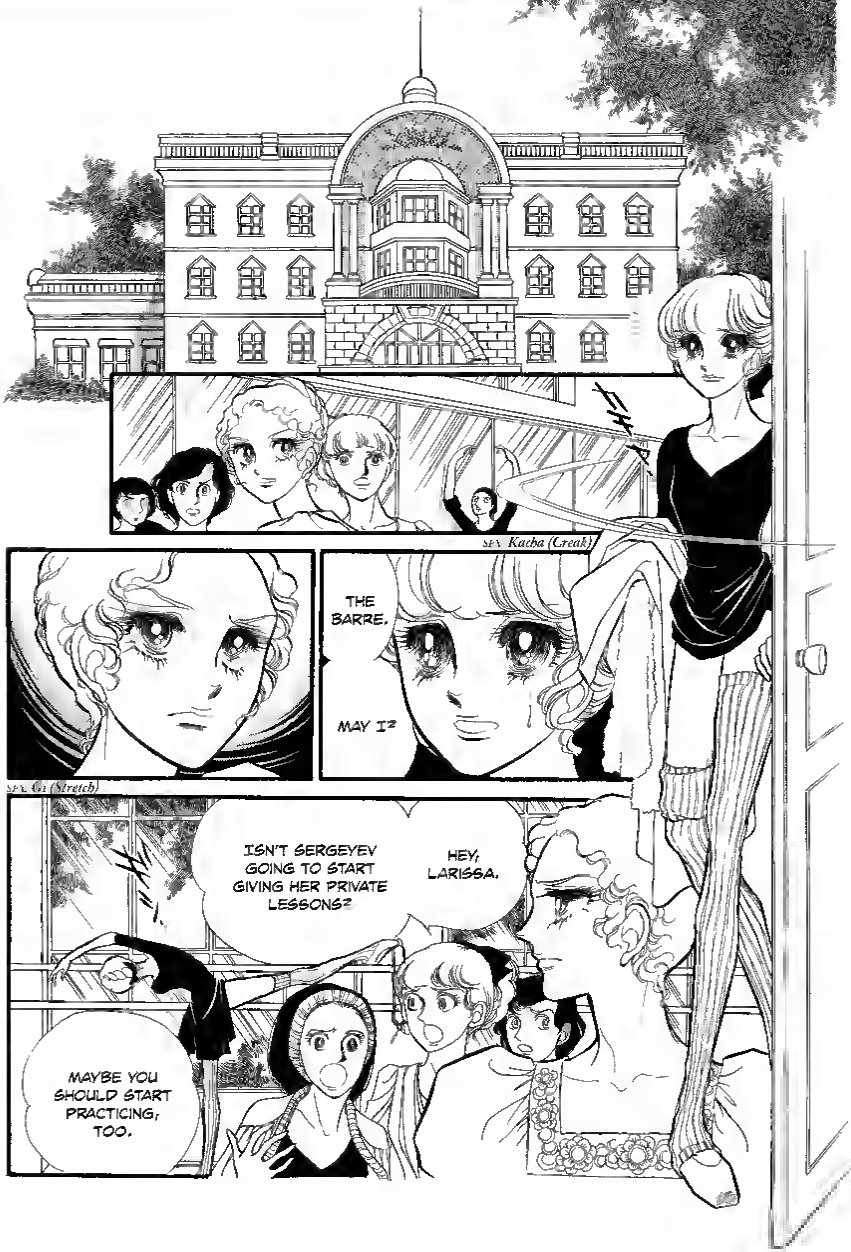
IS YOUR LOVE OF BALLET SO SHALLOW THAT YOU'D GIVE UP THIS CHANCE, JUST LIKE THAT!?
THEN WHY!? WHY WOULD YOU SAY NO?
SO MANY PEOPLE WANTED TO COME TO MOSCOW.
LET ME TELL YOU.
BUT ONLY A FEW OF US COULD COME. WE'RE THE VERY FIRST GROUP TO BE SENT HERE.
NO...
IT'S... JUST THAT...
IT'S... IT'S JUST...
NO! NO!
IF IT MEANS SO LITTLE TO YOU, GIVE UP BALLET AND GO HOME! NOW!
GOODNESS KNOWS HOW MANY JAPANESE HOPEFULS LOST OUT SO THAT YOU COULD BE HERE.
SO IT'S YOUR DUTY TO THEM TO MAKE THE MOST OF THIS OPPORTUNITY!
SO THIS CHANCE ISN'T JUST ABOUT YOU.

DON'T LET YOUR PERSONAL FEELINGS GET IN THE WAY...
AND RUIN THINGS FOR EVERYONE ELSE.
WE'RE JUST FINALLY GETTING TO TRAIN OVERSEAS.
AND THINK ABOUT ALL THE PEOPLE WHO HELPED US GET THIS FAR.
YOU OWE IT TO THEM.
OH
YOU HAVE TO BE STRONGER.
SHE'S
SO I WANT YOU TO PROMISE ME...
I CAN'T DO IT, SO I WANT YOU TO.
YOU NEED TO HAVE THE STRENGTH AND WILL TO GO ON, EVEN IF IT MEANS STEPPING ON ME.
YOU'VE GOTTEN THIS FAR BECAUSE YOU DO.
YOU WILL AUDITION AND MAKE US JAPANESE PROUD!

I'LL SEE YOU LATER!
I WILL.
GOOD-BYE.
HEY, MASUMI. HANG TOUGH.
YES.
SERGEYEV-SENSEI IS WAITING.
YOU'D BETTER GO, THEN.
I PROMISE!
YES!
...
YES.
I'M SO ASHAMED
YET SHE'S HELPING ME
SHE'S IN THIS STATE..
OH...
I PROMISE!

THANK YOU THANK YOU SO MUCH, KYOGOKU-SAN!
I'LL NEVER, EVER HESITATE AGAIN.
NEVER!
YOU SNUCK OUT OF THE HOSPITAL...
FOR HER?
NO... NO...
IT'S NOT LIKE THAT AT ALL.
I...
I JUST DON'T KNOW WHAT TO DO... WHERE TO TURN TO...
I HAD TO SAY SOMETHING, ANYTHING...
BEFORE I SAID SOMETHING I'D REGRET!
I PROMISE TO DO MY VERY BEST!

I... I CAN'T TAKE THIS!
HOW MUCH EASIER IT WOULD BE IF I COULD JUST HATE HER FROM THE BOTTOM OF MY HEART!
WHAT I'D GIVE TO DANCE AGAIN! OH, I ENVY THAT GIRL!
DO YOU KNOW WHAT IT'S LIKE WHEN IT'S ALL SUDDENLY TAKEN AWAY!?
WHAT DO YOU SAY TO YOURSELF!?
I CAN'T BELIEVE I CAN'T DANCE!
I'M SO FRIGHTENED...
I'VE NEVER GONE A DAY WITHOUT BALLET SINCE I WAS THREE!
BUT I WANT TO! I NEED TO!
WHY WAS I SO WEAK? WHY?
I'LL NEVER FORGIVE MYSELF.
I SAID ALL THAT JUST TO MAKE MYSELF FEEL BETTER.
I'M HAVING TERRIBLE THOUGHTS.


SFX: Kacha (Creak)
THE BARRE.
MAY I?
SFX: Gi (Stretch)
ISN'T SERGEYEV GOING TO START GIVING HER PRIVATE LESSONS?
HEY, LARISSA.
MAYBE YOU SHOULD START PRACTICING, TOO.

REMEMBER HER *RED POPPY*?
SHE WAS ONLY RUSHED IN BECAUSE KYOGOKU WAS HURT.
HOW UNFORTUNATE FOR KYOGOKU...
THAT SOMEONE LIKE HER WAS JUST WAITING IN THE WINGS TO TAKE OVER!
HOW RIDICULOUS.
WHY SHOULD I TAKE HER SERIOUSLY?
I KNOW I'M NOT THAT TALENTED. BUT THAT DOESN'T GIVE YOU THE RIGHT...
I KNOW I DON'T DESERVE TO BE COMPARED WITH KYOGOKU-SAN.
TELL ME!
WHO!?
TO SAY WHAT YOU JUST DID.
WHO'D WANT SOMETHING LIKE THAT TO HAPPEN?

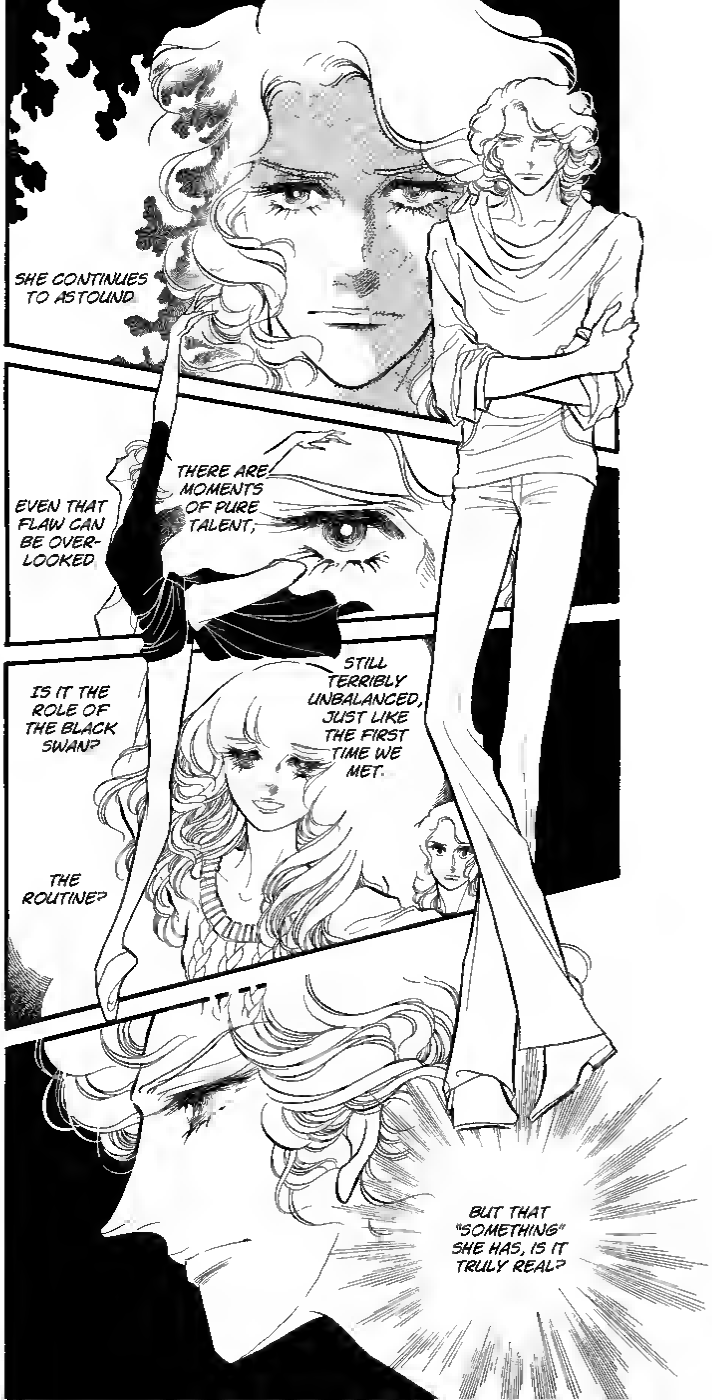
SO TAKE THAT BACK!
SHE NEVER HAD THIS MUCH NERVE
WHAT IS IT WITH HER ALL OF A SUDDEN?
BUT NOW...

SFX: Batan (Creak)
WELL, HELLO.
THIS ISN'T YOUR CLASSROOM.
COOL. IT'S SERGEYEV.
MAESTRO!?
YOUR INSTRUCTOR IS WAITING FOR YOU.
YES
I'M READY!
YES.
FINISHED YOUR BASICS FOR TODAY?
GOOD. THEN RUN THROUGH THE BLACK SWAN SOLO.

LARISSA, WHAT'S WRONG? LARISSA?
LEAVE ME ALONE.

I WON'T LOSE!
I KNOW I CAN WIN THE AUDITION SPOT!

NO!
THAT CAN'T BE THE SAME GIRL!
BUT HER RED POPPY...
JUST FOR AN INSTANT, I...
WAS I SEEING THINGS?
SFX Batan (Start)
NO, IT CAN'T BE!


SHE CONTINUES TO ASTOUND.
THERE ARE MOMENTS OF PURE TALENT,
EVEN THAT FLAW CAN BE OVER-LOOKED
STILL TERRIBLY UNBALANCED, JUST LIKE THE FIRST TIME WE MET.
IS IT THE ROLE OF THE BLACK SWAN?
THE ROUTINE?
BUT THAT "SOMETHING" SHE HAS, IS IT TRULY REAL?

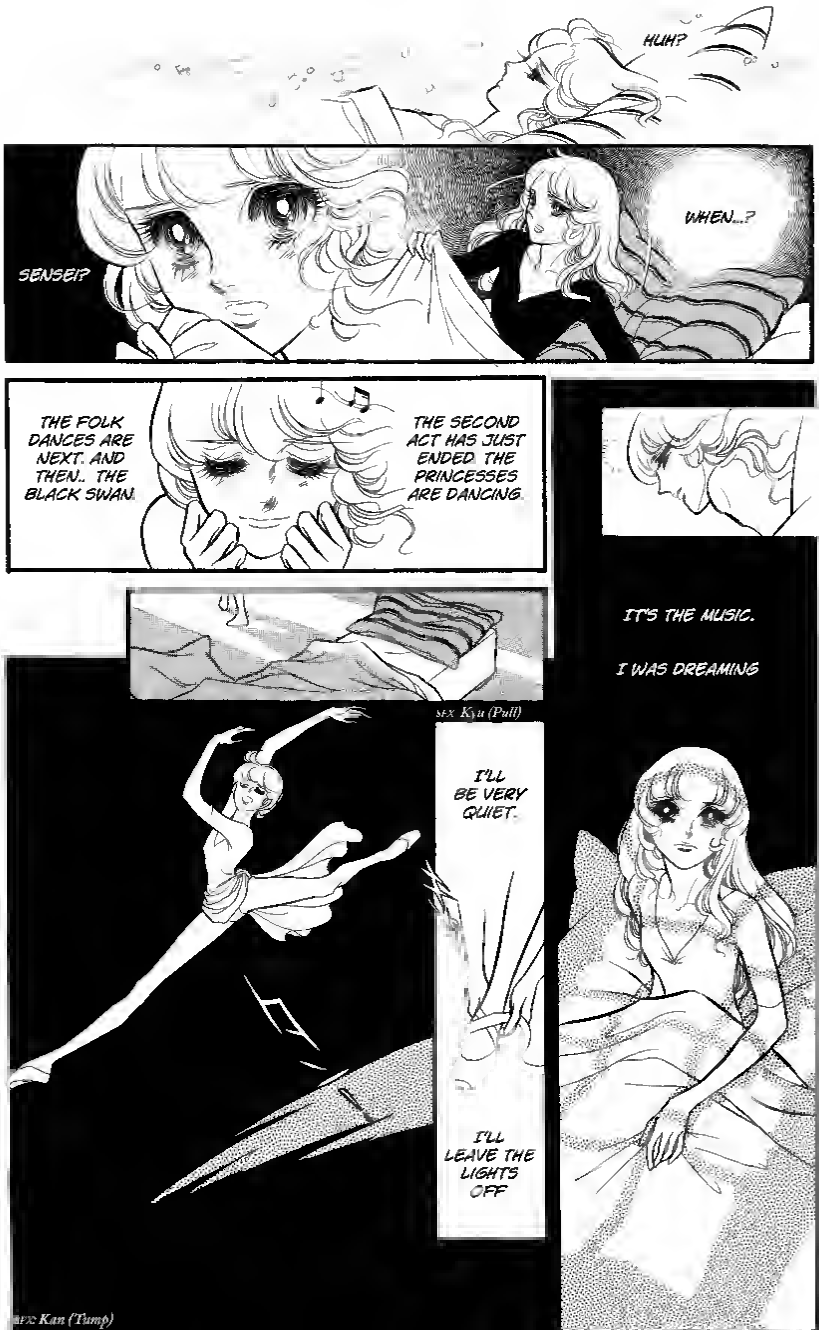
FOR TEN DAYS, YOU'LL TRAIN AT MY HOUSE.
THE ONLY TIME YOU'LL HAVE OFF IS FOR SLEEPING AND EATING.
THAT'S IT.
NOW GO GET YOUR THINGS. A CAR WILL PICK YOU UP.
HUH?
FEEL THE RHYTHM.
YOU'RE NOT WITH THE MUSIC.
SLOWER.
SLOWER LIKE THAT.
SERGEYEV-SENSEI'S HOUSE?
HUFF
YES.
HUFF
HUFF
WOW!

GOSH! IT'S HUGE..
HE HAS A HUGE DANCE STUDIO
SO THIS IS WHERE HE PRACTICES EVERYDAY
THE FLOOR IS JUST LIKE A REAL STAGE FLOOR
HE MUST PRACTICE LIKE CRAZY... LIKE I'M GOING TO HAVE TO..
sfx. Duki duki (Ba thump ba thump)
WE'RE GOING TO TAKE THIS... ONE MEASURE, ONE BEAT AT A TIME.
STARTING TODAY, YOU'RE GOING TO LISTEN TO SWAN LAKE ALL DAY LONG.
YES.
IT HAS TO BECOME A PART OF YOU.

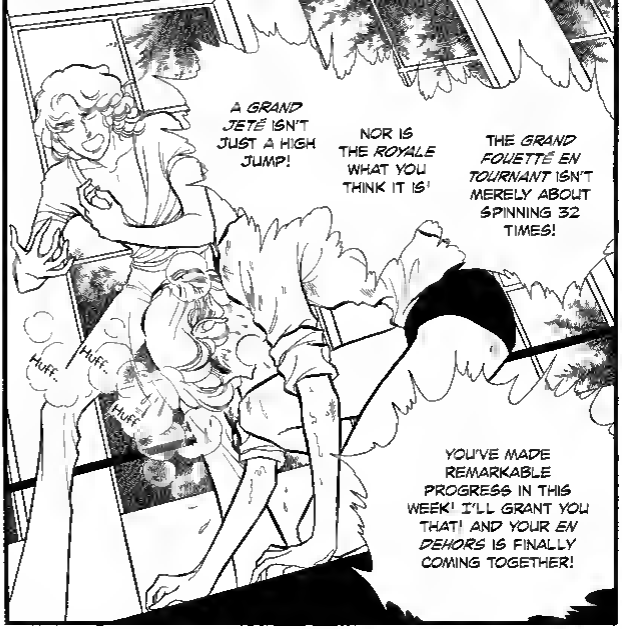
STOP.
LISTEN.
ENTRECHAT MEANS TO INTERWEAVE, OR FOLD TOGETHER.
THE PAS IS MEANINGLESS UNLESS BOTH FEET ARE COMPLETELY EN DEHORS BECAUSE YOU HAVE TO CROSS THEM IN MIDAIR.
YES.
NOW YOU CAN SEE THE NEED TO TURN YOUR LEGS OUT.
WE'LL TAKE IT FROM AN ENTRECHAT-QUATRE.
DO IT TEN TIMES IN A ROW.
TEN TIMES?
HUFF
AGAIN! AND AGAIN!
ENTRECHAT-HUIT.
NEXT, ENTRECHAT-SIX.
CROSS THEM! BUT KEEP THE JUMP LOW!
IT'LL MAKE YOU LOOK SLOW!
NOT SO HIGH!

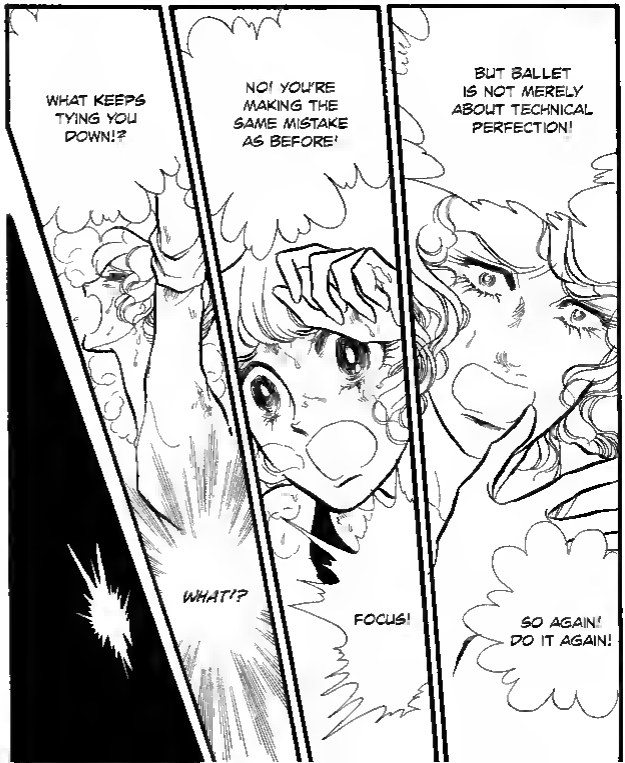
NO! THAT'S ALL WRONG!
BALLOTTÉ MEANS "TO BE TOSSED"!
YOURS IS JUST TWITCHING!
SORRY!
AGAIN!
AND AGAIN!
AGAIN!
AND AGAIN!
IMAGINE A BOAT SWAYING GENTLY.
GET THIS!
NO! HOW MANY TIMES DO I HAVE TO TELL YOU BEFORE YOU GET IT!?
THAT'S ENOUGH FOR TODAY.
I'LL GET YOU SOMETHING TO EAT.

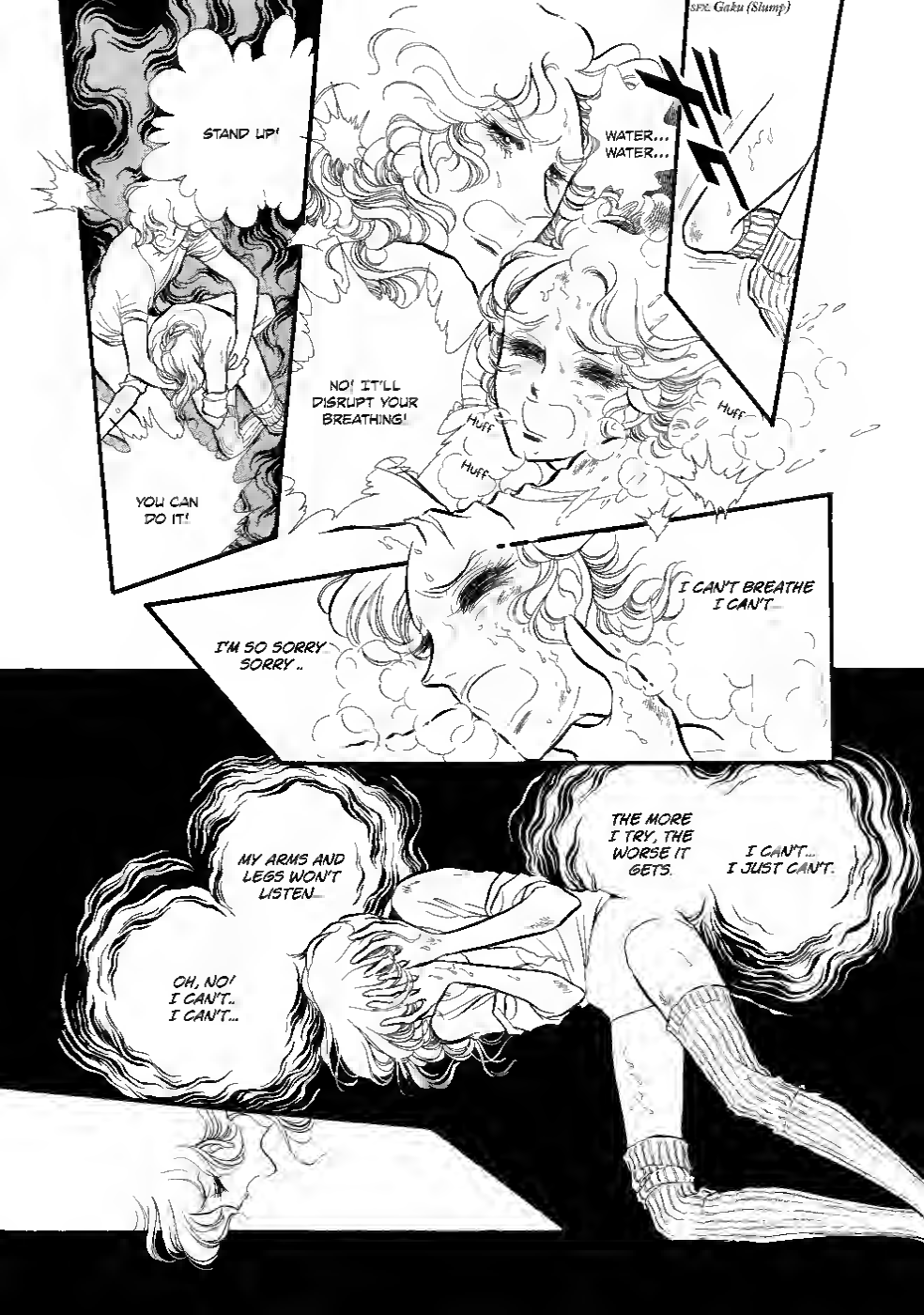
MASUMI


HUH?
SENSEI?
WHEN...?
THE FOLK DANCES ARE NEXT. AND THEN.. THE BLACK SWAN.
THE SECOND ACT HAS JUST ENDED. THE PRINCESSES ARE DANCING.
IT'S THE MUSIC.
I WAS DREAMING
SFX: Kyu (Pull)
I'LL BE VERY QUIET.
I'LL LEAVE THE LIGHTS OFF
SFX: Kan (Tump)

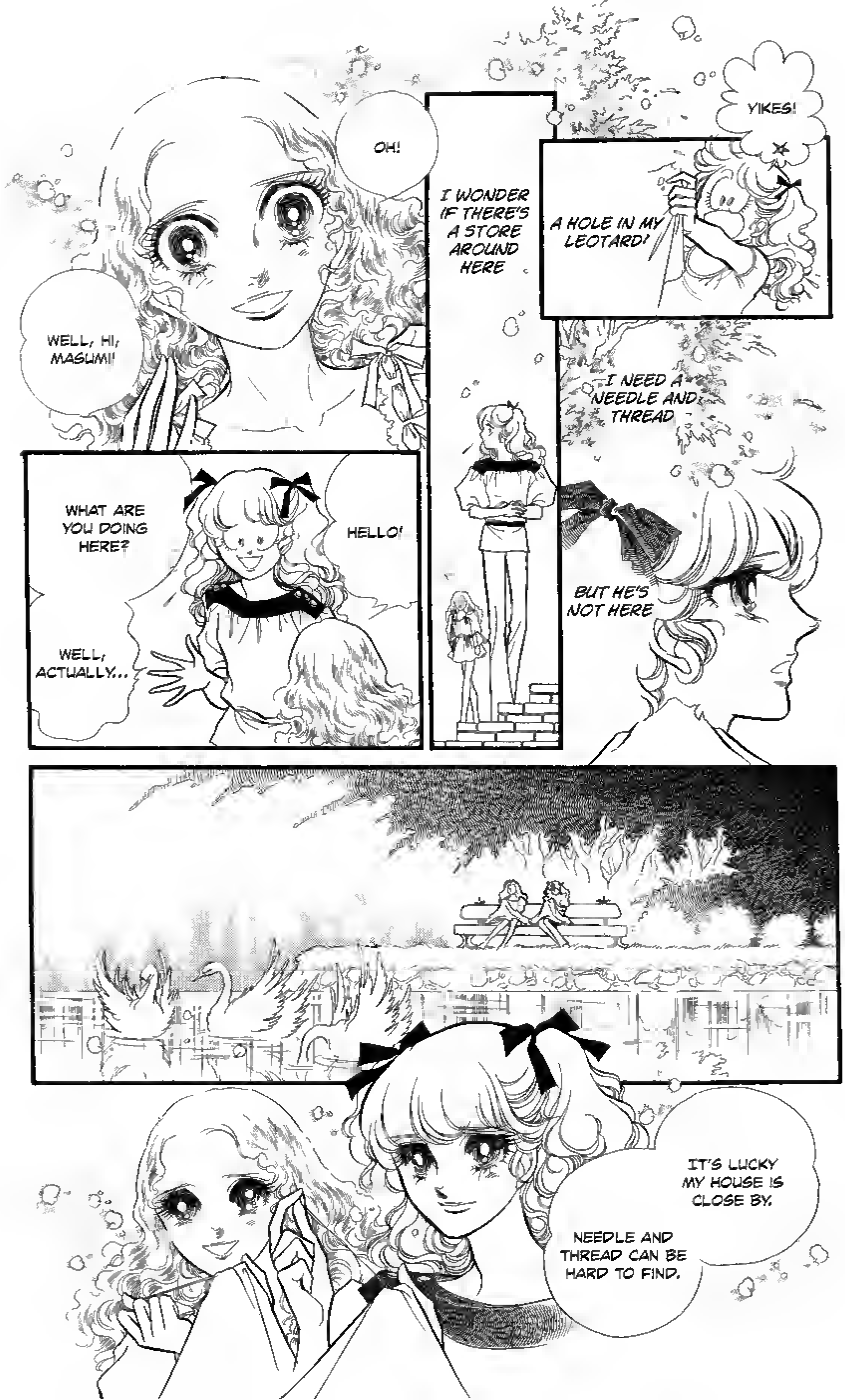
NO! NO!
YOU'RE NOT GETTING WHAT I'M SAYING!


A GRAND JETÉ ISN'T JUST A HIGH JUMP!
NOR IS THE ROYALE WHAT YOU THINK IT IS!
THE GRAND FOUETTÉ EN TOURNANT ISN'T MERELY ABOUT SPINNING 32 TIMES!
HUFF.
HUFF.
HUFF.
YOU'VE MADE REMARKABLE PROGRESS IN THIS WEEK! I'LL GRANT YOU THAT! AND YOUR EN DEHORS IS FINALLY COMING TOGETHER!

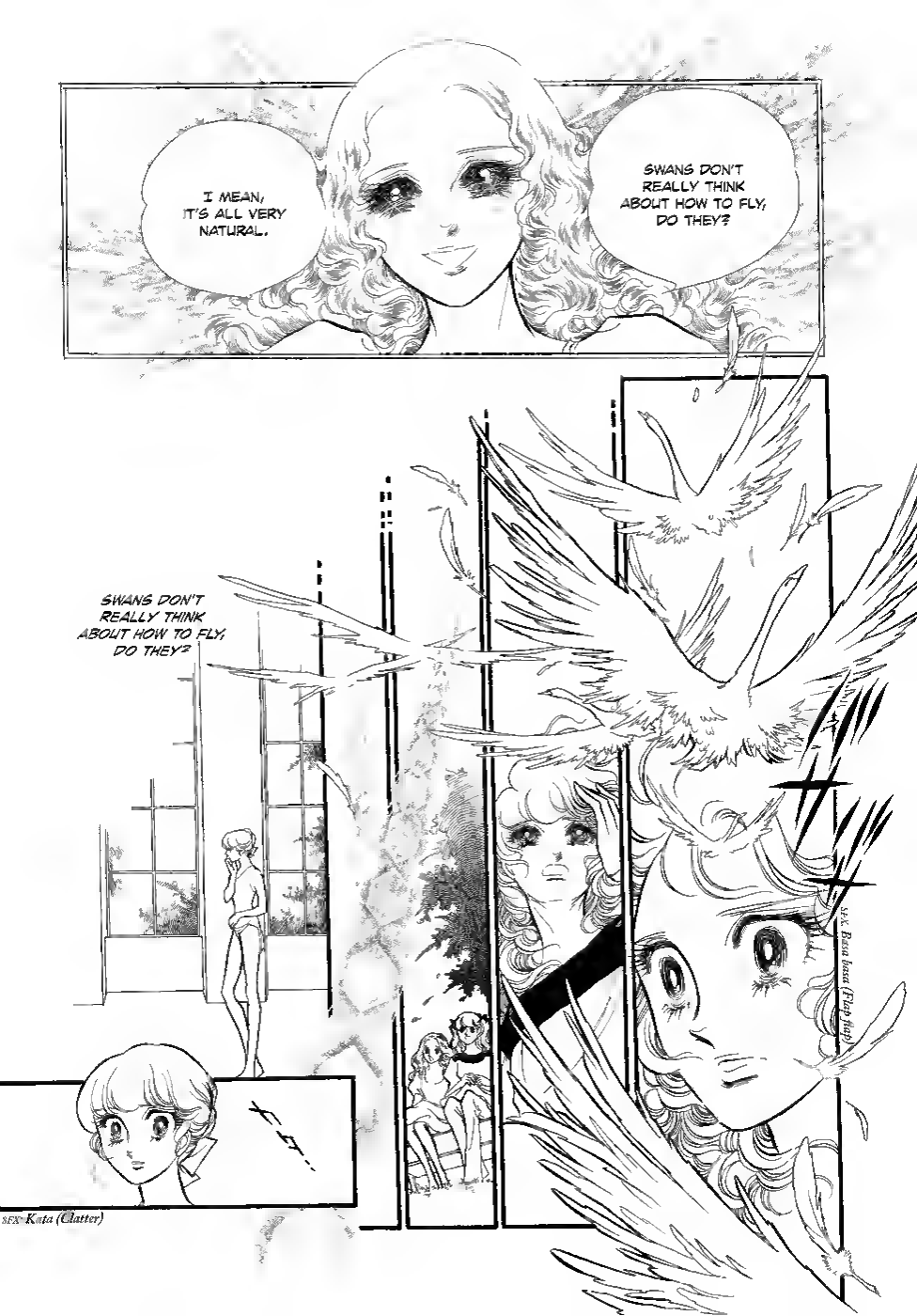

WHAT KEEPS TYING YOU DOWN!?
NO! YOU'RE MAKING THE SAME MISTAKE AS BEFORE!
BUT BALLET IS NOT MERELY ABOUT TECHNICAL PERFECTION!
WHAT!?
FOCUS!
SO AGAIN! DO IT AGAIN!


STAND UP!
YOU CAN DO IT!
NO! IT'LL DISRUPT YOUR BREATHING!
WATER... WATER...
HUFF
HUFF
HUFF
I'M SO SORRY SORRY..
I CAN'T BREATHE I CAN'T...
OH, NO! I CAN'T.. I CAN'T..
MY ARMS AND LEGS WON'T LISTEN...
THE MORE I TRY, THE WORSE IT GETS.
I CAN'T... I JUST CAN'T.

BUT THERE'S NO MORE TIME.
NO TIME.
THE FUTURE OF JAPAN'S JUNIOR DANCERS IS RIDING ON YOU.
COME ON, MASUMI!
IT'S HOPELESS UNLESS SHE'S FREED OF WHAT'S KEEPING HER DOWN.
BUT HOW?
AT THIS RATE SHE MIGHT EVEN LOSE THAT SPECIAL SOMETHING.
IT'S JUST A MATTER OF TIME BEFORE SHE BREAKS
TRYING TO TEACH HER IN TEN DAYS WHAT TAKES YEARS WOULD COME TO THIS.
I KNEW...
SHE'S WORKING SO MUCH ON TECHNIQUE SHE'S FORGOTTEN WHAT IT MEANS TO DANCE

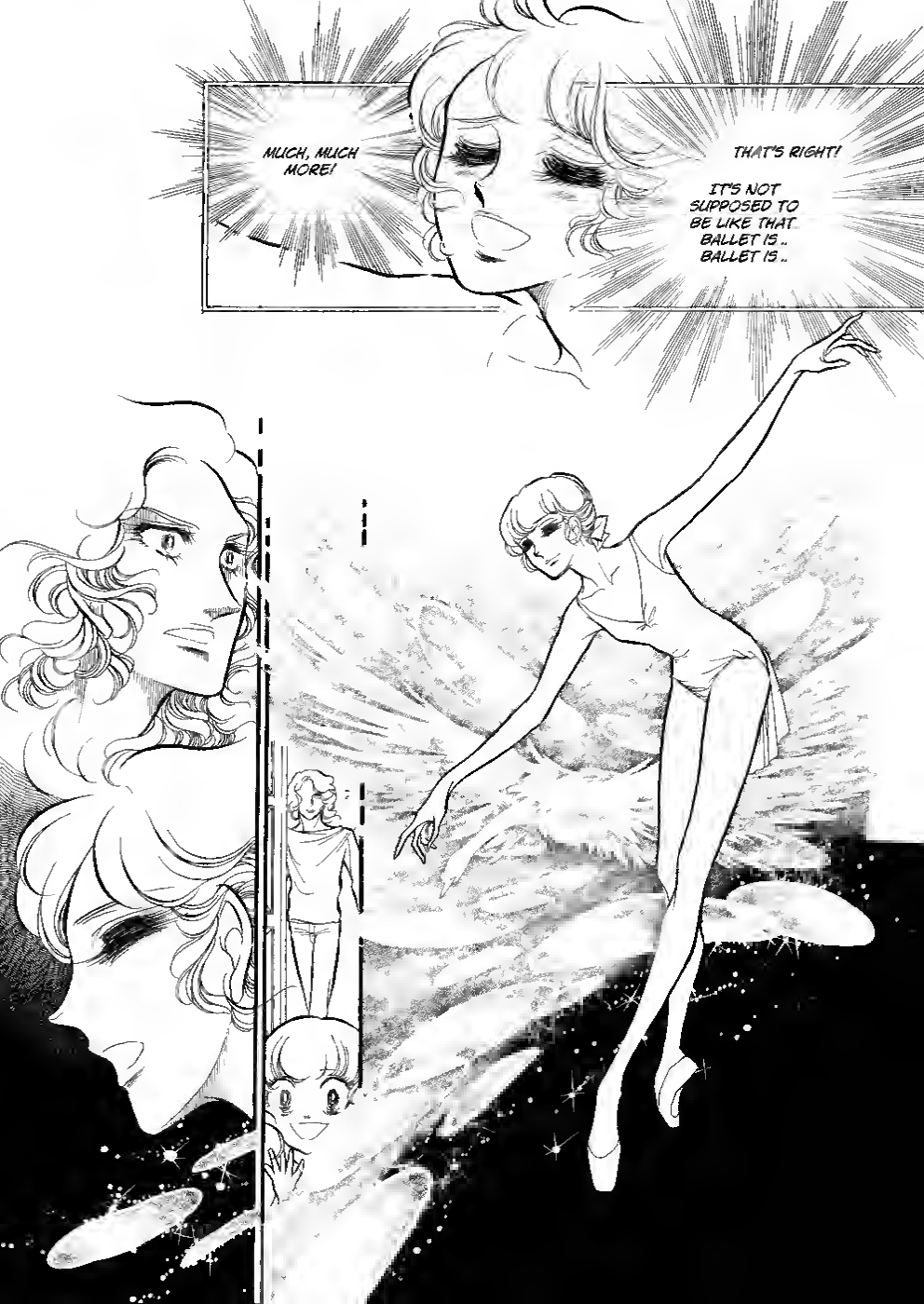

YIKES!
A HOLE IN MY LEOTARD!
I NEED A NEEDLE AND THREAD
BUT HE'S NOT HERE
I WONDER IF THERE'S A STORE AROUND HERE
OH!
WELL, HI, MASUMI!
HELLO!
WHAT ARE YOU DOING HERE?
WELL, ACTUALLY...
IT'S LUCKY MY HOUSE IS CLOSE BY.
NEEDLE AND THREAD CAN BE HARD TO FIND.

AND SHE HAS SUCH A NICE SMILE
SHE REALLY IS SWEET
LILIANA IS SO NICE
...
YOU LOOK WORN OUT AND PALE.
...
IS SOME-THING WRONG?
HER HAIR JUST SPARKLES
PRETTY, TOO
SHE'S LIKE A REAL-LIFE SYLPH
...
NO... I'M FINE...
EVERYTHING GOES AWAY WHEN I DANCE THE SWAN.
I START TO HEAR THE BEATING OF THEIR WINGS.
WELL...
I'M LIKE YOU, TOO.


I MEAN, IT'S ALL VERY NATURAL.
SWANS DON'T REALLY THINK ABOUT HOW TO FLY, DO THEY?
SWANS DON'T REALLY THINK ABOUT HOW TO FLY, DO THEY?
SFX: Basa basa (Flap flap)
SFX: Kata (Clatter)

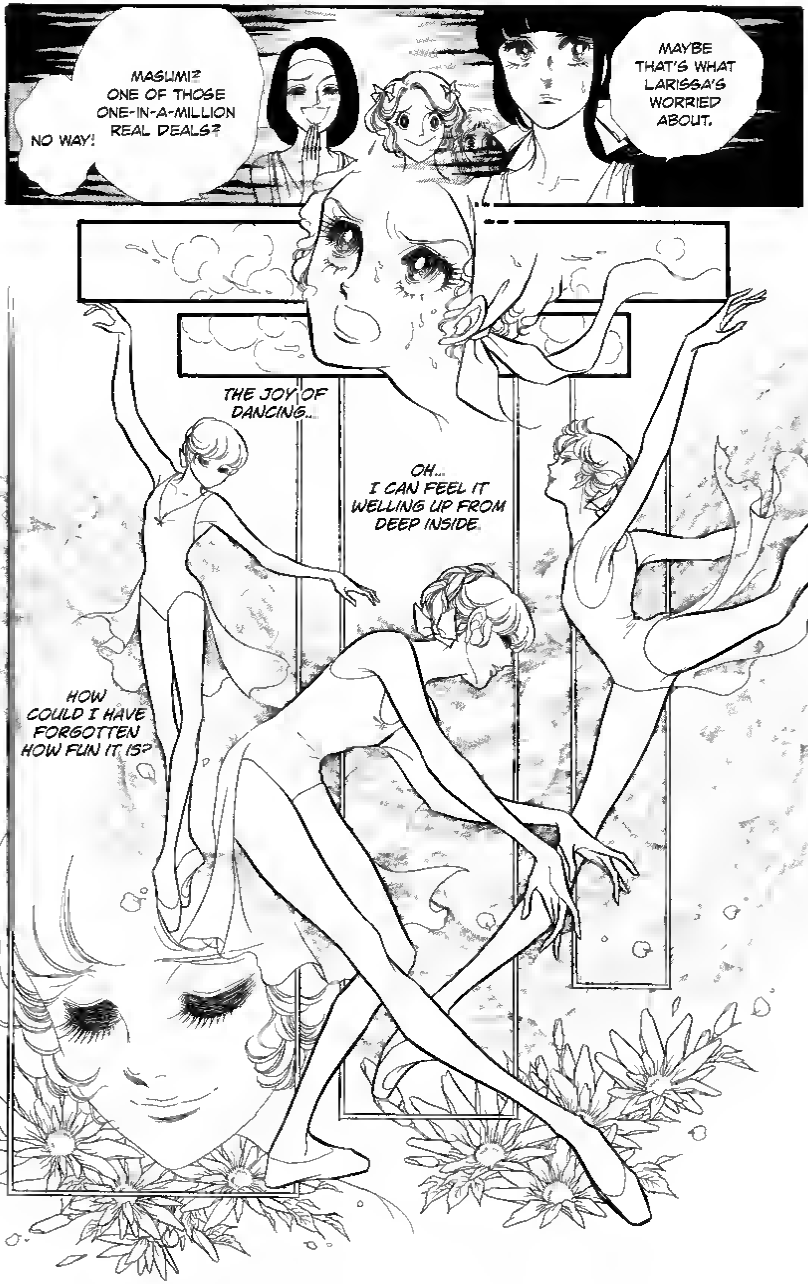
HI. DO YOU LIVE AROUND HERE?
COME ON IN.
YOU LIKE BALLET?
OKAY.
REALLY!?
I'LL LET YOU TRY THEM ON, ALTHOUGH, YOU REALLY SHOULDN'T WITHOUT TRAINING.
TELL YOU WHAT.
THEY'RE NICE TOE SHOES.
THANK YOU.
UM... NO.
BUT YOU LIKE IT?
THAT'S IT.
SLOWLY.
VERY GOOD.
Ooh
ARE YOU LEARNING BALLET?
I WANT TO LEARN,
BUT MY LEGS ARE TOO FAT AND...

GOOD HEAVENS!
DON'T SAY THAT! LIKING IT IS THE MOST IMPORTANT THING.
DANCING IS FUN. YOU'LL GET REALLY HAPPY AND...
FUN... AND REALLY HAPPY.. OH!
YES!
YES!
Hahaha!
Hahaha!
THAT'S RIGHT! DANCING IS SUPPOSED TO BE FUN!
BUT RIGHT NOW...
I'M RUSHING... P.NICKING... SUFFERING, SO...
SWANS DON'T THINK ABOUT HOW TO FLY.

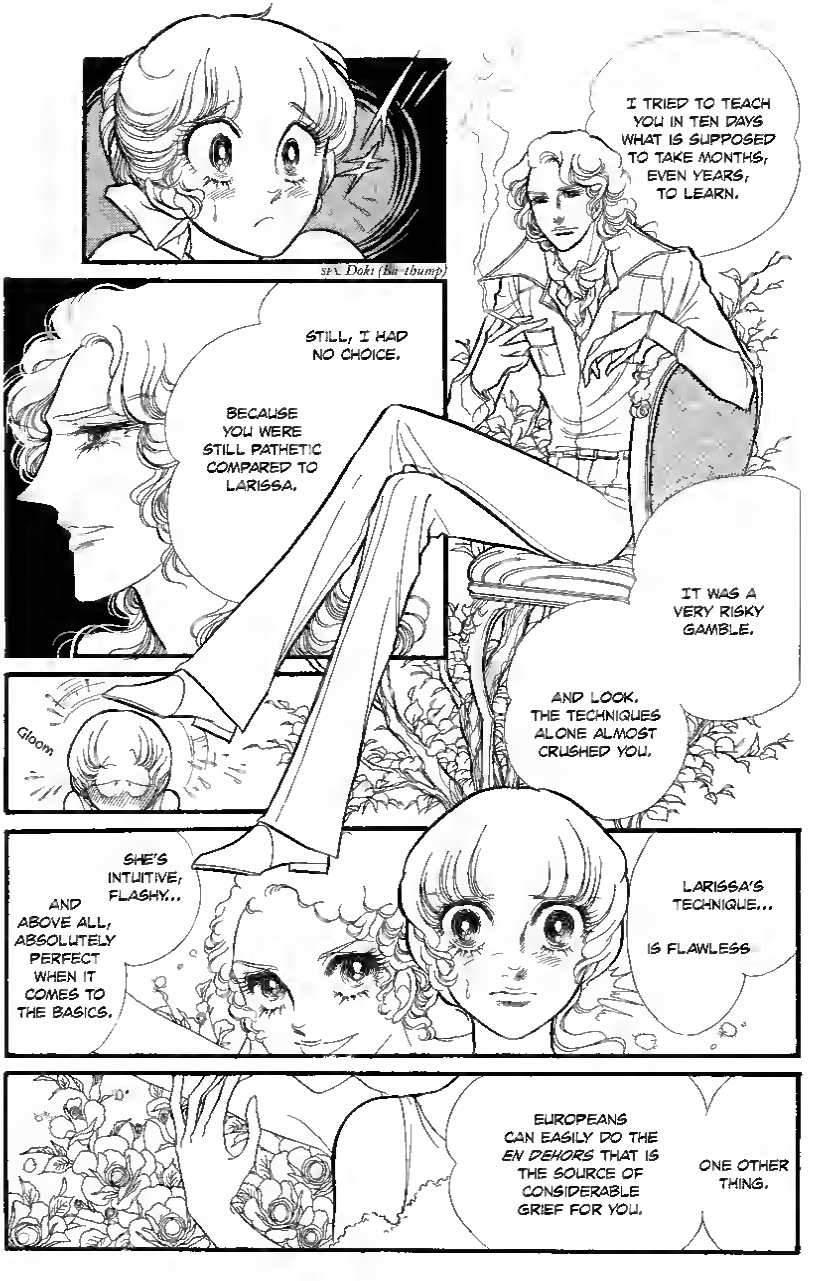

MUCH, MUCH MORE!
THAT'S RIGHT!
IT'S NOT SUPPOSED TO BE LIKE THAT. BALLET IS.. BALLET IS..

SFX: Puko (Plop)
THESE ARE MY THIRD PAIR TODAY!
THE TOE BOX IS ALREADY TOO SOFT FROM PERSPIRATION.
UGH! THESE ARE ALREADY NO GOOD!
AGAIN! FROM THE TOP!
PLAY IT FASTER, IN TIME WITH MY PAS!
LARISSA, YOU'VE BEEN PUSHING YOURSELF ALL DAY.
THEN YOU REST FOR ME!
SFX: Pan pan pan (Clap clap clap)

YOUR ARMS ARE STILL STIFF.
RELAX YOUR SHOULDERS AND WRISTS MORE.
WOW.
I'VE NEVER SEEN HER SO EARNEST.
ALWAYS CUTTING CLASS.
NOW SHE'S SO SERIOUS.
BUT THAT MASUMI GIRL IS JUST TERRIBLE.
BUT, IF THAT MASUMI REALLY IS SO TERRIBLE NOW...
IT MEANS ONE OF TWO THINGS.
SHE'S EITHER REALLY LOUSY,
OR SHE HAS THE POTENTIAL TO BECOME GREAT!
SILLY!
MOST PEOPLE ARE LIKE THAT.
PEOPLE WHO ARE REALLY GOOD AT SOMETHING DON'T USUALLY IMPROVE MUCH.


MAYBE THAT'S WHAT LARISSA'S WORRIED ABOUT.
MASUMI? ONE OF THOSE ONE-IN-A-MILLION REAL DEALS?
NO WAY!
THE JOY OF DANCING...
OH... I CAN FEEL IT WELLING UP FROM DEEP INSIDE.
HOW COULD I HAVE FORGOTTEN HOW FUN IT IS?

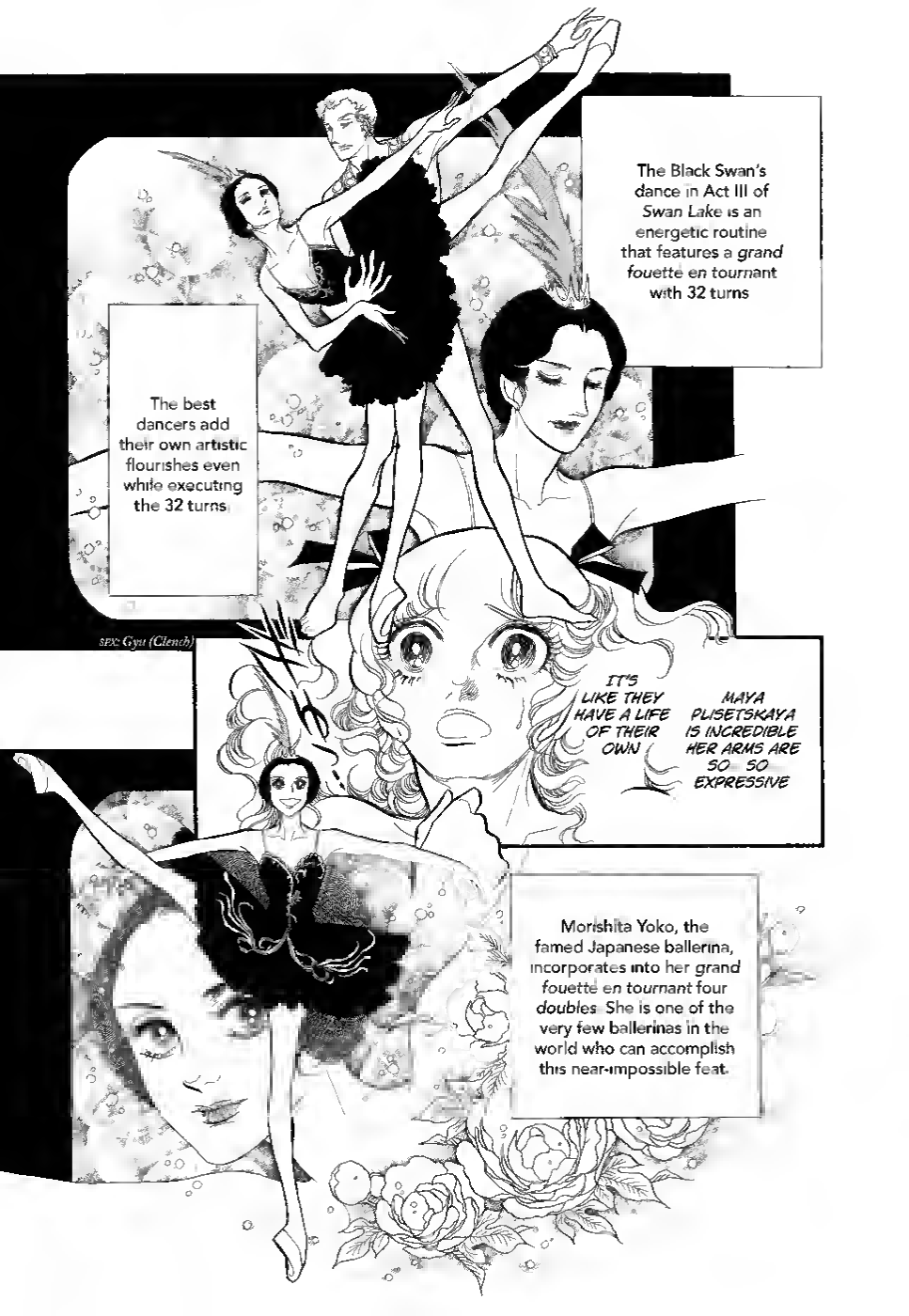
OH, SENSEI...
GOOD GIRL.
YOU DID WELL TO REMEMBER.
OH! SENSEI!
YOUR HEART AND SOUL ARE WHAT MAKE THE CHOREOGRAPHY COME ALIVE, AND WHAT TAKE IT TO NEW HEIGHTS.
GOOD TECHNIQUE IS USELESS IF YOU DON'T HAVE THAT PASSION.
SFX: Kachu (Click)
IT WAS A GAMBLE.
Hoo...
SFX: Saku saku (Jab)
SFX: Gatan (Rattle)


SFX: Doki (Ba-thump)
I TRIED TO TEACH YOU IN TEN DAYS WHAT IS SUPPOSED TO TAKE MONTHS, EVEN YEARS, TO LEARN.
STILL, I HAD NO CHOICE.
BECAUSE YOU WERE STILL PATHETIC COMPARED TO LARISSA.
IT WAS A VERY RISKY GAMBLE.
Gloom
AND LOOK. THE TECHNIQUES ALONE ALMOST CRUSHED YOU.
SHE'S INTUITIVE, FLASHY...
AND ABOVE ALL, ABSOLUTELY PERFECT WHEN IT COMES TO THE BASICS.
LARISSA'S TECHNIQUE...
IS FLAWLESS
EUROPEANS CAN EASILY DO THE *EN DEHORS* THAT IS THE SOURCE OF CONSIDERABLE GRIEF FOR YOU.
ONE OTHER THING.

IT HAS TO DO WITH SKELETAL STRUCTURE AND BEING BORN WITH STRAIGHT LEGS.
UNFORTUNATELY, JAPANESE PEOPLE ARE BOW-LEGGED.
OH.
LEGS CAN'T BE STRAIGHTENED.
BUT WITH TRAINING, THEY CAN BE MADE TO LOOK STRAIGHT.
TRAINING?
YES. JUST TO BE ABLE TO DO *EN DEHORS*, THE JAPANESE HAVE TO WORK THAT MUCH HARDER.
THE TRAINING PROCESS IS TORTUROUS.
HOWEVER, IF THEY MASTER IT, THEY TEND TO BECOME MENTALLY TOUGHER THAN EUROPEANS WHO CAN DO IT NATURALLY.

THE ONLY WAY LEFT IS TO BRING YOURSELF OUT MORE.
YOU ARE, HOW SHALL I SAY, A WORK IN PROGRESS.
YOU CANNOT POSSIBLY BEAT LARISSA ON TECHNIQUE ALONE, NOT AFTER ONLY TEN DAYS.
BUT HOW?
MY OWN TOUCH?
ALL RIGHT. AN EXAMPLE.
WE'LL TAKE THE 32 TURNS IN THE BLACK SWAN ROUTINE.
IS THERE ANY WAY YOU CAN SHOW ME?
THEN... THEN...
THIS GIRL...
EACH INTERPRETATION OF THE ROLE IS DIFFERENT.
EVERY ARTIST ADDS HER OWN TOUCH TO THE TURNS.

SFX: Gata (Rattle)
SFX: Gyu (Crush)
TAKE THEM.
AS MANY AS YOU WANT.
THERE ARE FILMS NEXT DOOR.
THANK YOU SO MUCH!
YES! SENSEI!
SFX: Kacha (Creak)
カチ!
SFX: Ju (Hsss)
SFX: Doki doki doki (Ba-thump ba-thump ba-thump)


The Black Swan's dance in Act III of *Swan Lake* is an energetic routine that features a *grand fouetté en tournant* with 32 turns
The best dancers add their own artistic flourishes even while executing the 32 turns.
SFX: Gyut (Clench)
IT'S LIKE THEY HAVE A LIFE OF THEIR OWN
MAYA PLISETSKAYA IS INCREDIBLE HER ARMS ARE SO SO EXPRESSIVE
Morishita Yoko, the famed Japanese ballerina, incorporates into her *grand fouetté en tournant* four *doubles*. She is one of the very few ballerinas in the world who can accomplish this near-impossible feat.

SFX: Goku (Gulp)
HERE'S THE DOUBLE
SFX: Ton ton (Tap tap)

HOW? HOW?
FIRMLY PLANT THE SUPPORTING LEG
BUT, I LOSE TOO MUCH SPEED
OOPS!
IT'S NOT JUST BRUTE FORCE
すってん
sex: Suten (Tumble)
I STILL HAVE A LONG, LONG WAY TO GO
TEEHEE!

SFX: Waa, zaku zaku (Wow! Chitter chatter)
SFX: Batan (Thud)
THAT'S MAYA PLISETSKAYA!
OH, MY GOSH!
OVER THERE.
GEE...
SHE'S HERE TO WATCH?
OF COURSE! LARISSA'S HER PROTÉGÉE.
WHEW! WE MADE IT.
WHERE'S MASUMI?
SFX: Doki doki (Ba thump ba thump)

I REMEMBER YOU FROM JAPAN.
SO IT IS YOU.
YOU'RE SO KIND.
GOOD LUCK!
I LOOK FORWARD TO SEEING YOUR BLACK SWAN AGAIN.
BUT I'LL SHOW YOU HOW GOOD I AM.
HMPH! I DON'T KNOW HOW MUCH YOU PRACTICED..
TO DETERMINE IF MISS HIJIRI IS QUALIFIED TO OFFICIALLY AUDITION FOR THE LEAD IN THE BOLSHOI PRODUCTION.
LARISSA MAXIMOVA AND HIJIRI MASUMI WILL DANCE THE BLACK SWAN FOR US...
AHEM.
I'M JUST GOING TO BE.. ME!
RIGHT! STOP THINKING!

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

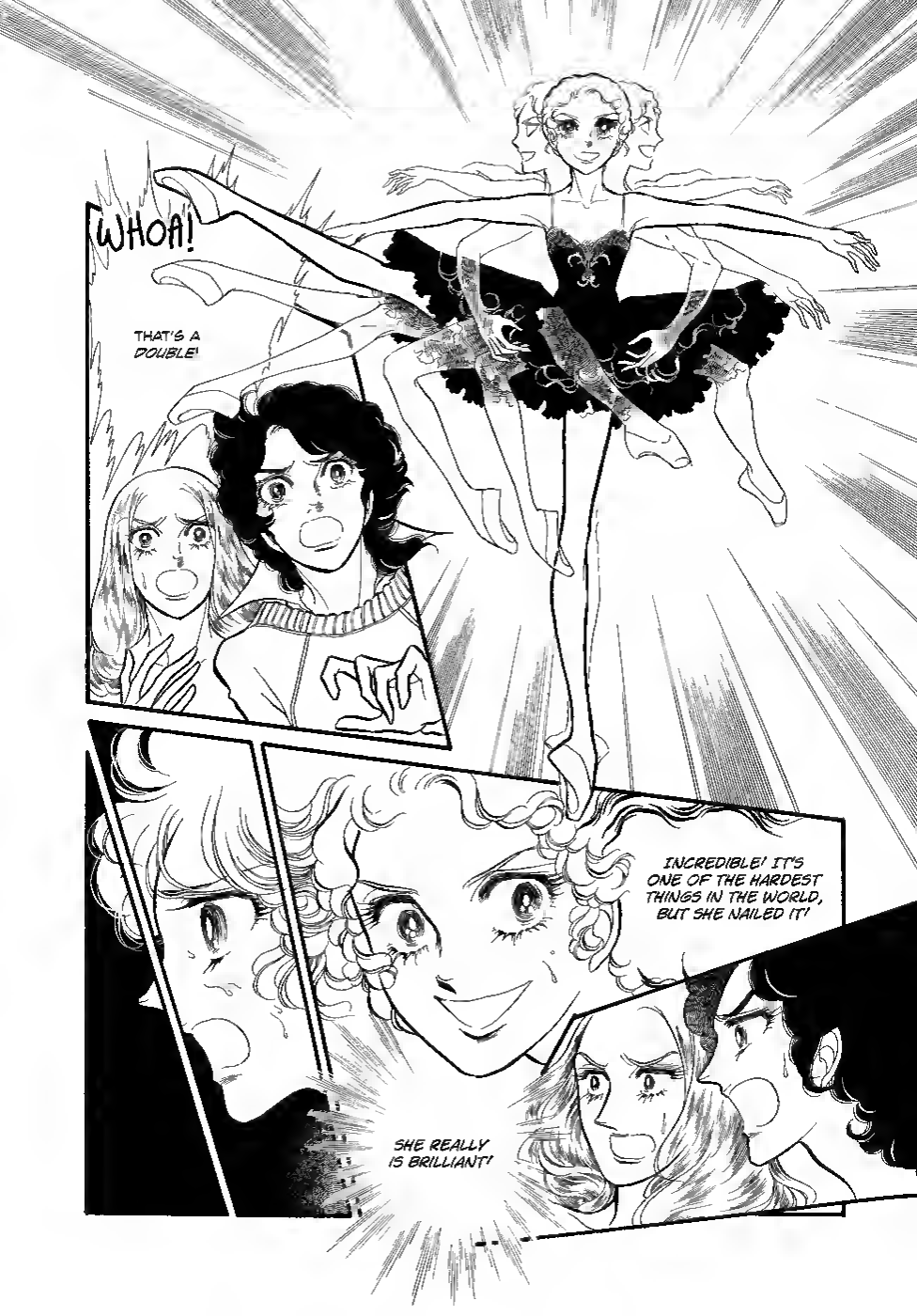
MARIS
EDITOR

KRAMINA
QUALITY CONTROL

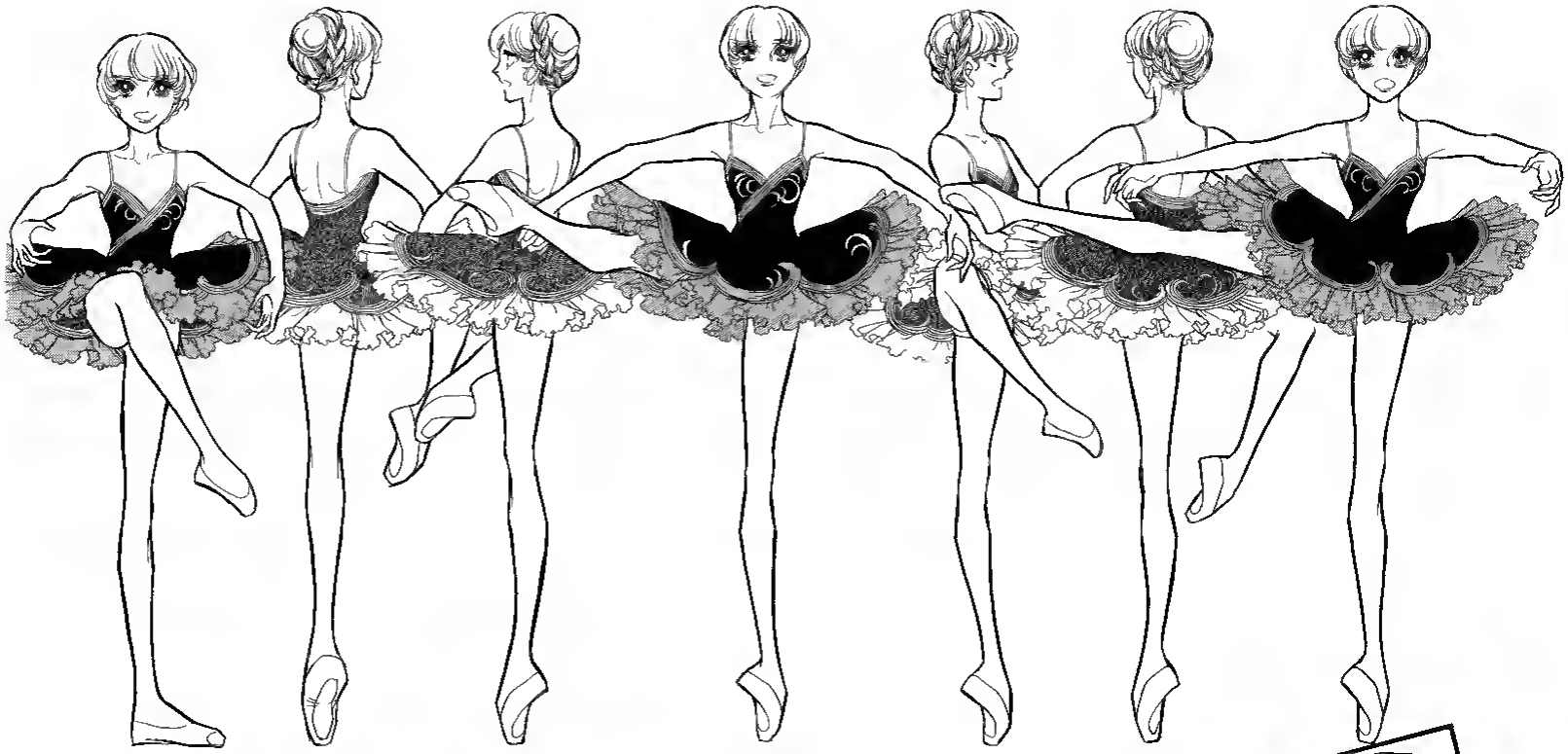
SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

LARISSA'S TECHNIQUE IS PERFECT.
IT'S HARD TO BELIEVE SHE'S THAT YOUNG.
DIRECTION OF THE TOES. USE OF THE HEELS.
YOU'RE NOT GONNA FIND ANYONE ELSE THAT GOOD THAT YOUNG.
HER BALANCE DURING THE *ATTITUDES* IS EXQUISITE.
MASUMI'S KEEPING UP.
BUT, LOOK.
YEAH.

IT MUST'VE BEEN SO MUCH HARD WORK. THOUGH
SHE'S SURE MADE A LOT OF PROGRESS.
SHE HAD A GOOD TEACHER.
HERE IT IS THE GRAND FOUETTÉ EN TOURNANT WITH THE 32 TURNS


WHOA!
THAT'S A DOUBLE!
INCREDIBLE! IT'S ONE OF THE HARDEST THINGS IN THE WORLD, BUT SHE NAILED IT!
SHE REALLY IS BRILLIANT!

THERE'S NO WAY IN THE WORLD SHE CAN
SEE THAT?
NO WAY!?
A DOUBLE!?
MASUMI!?



I REALLY DID IT!
I DID IT!
SHE DID IT!
SHE SUCCEEDED!
WHEN DID SHE LEARN THE DOUBLE!?
WHOA!

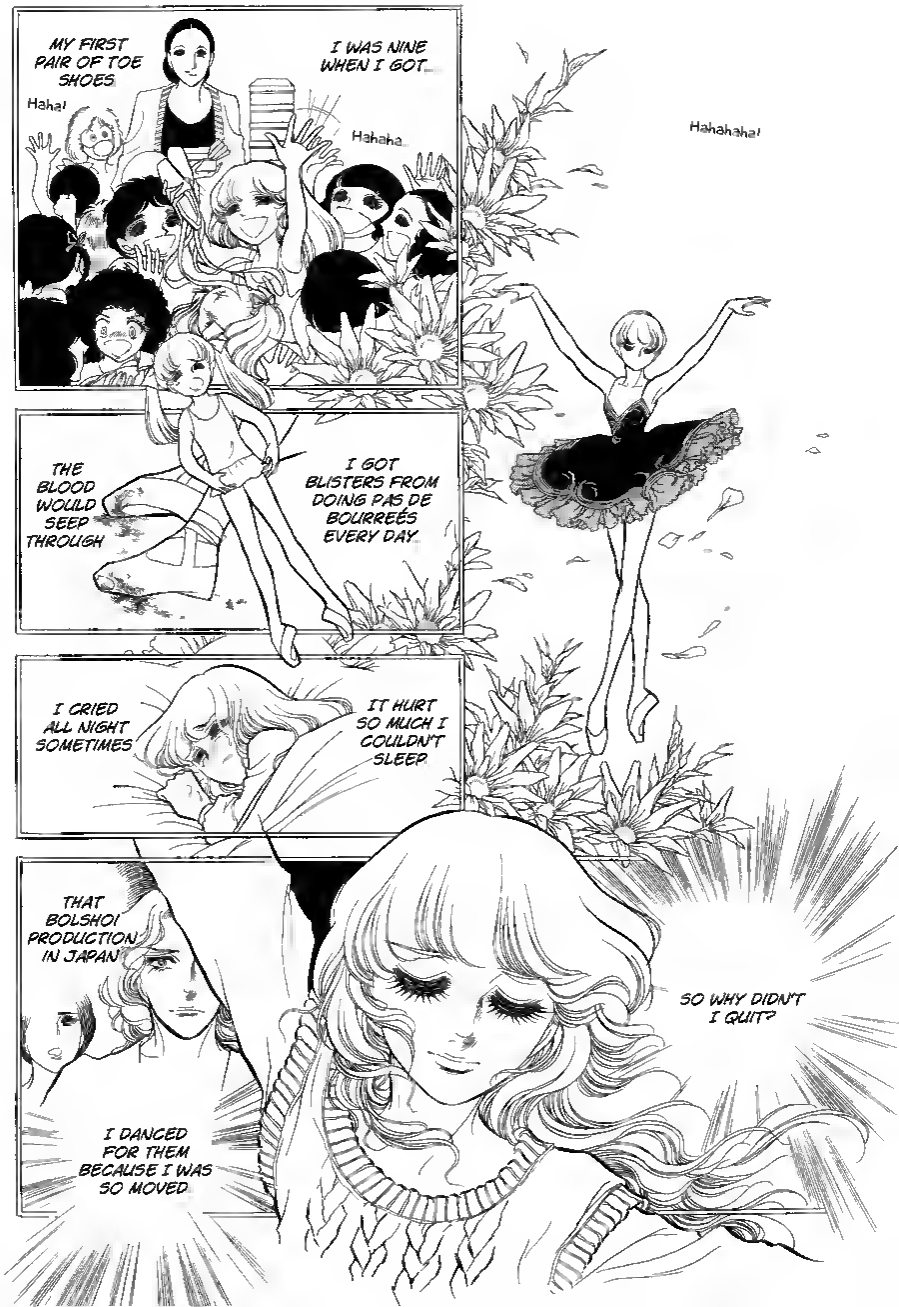
IT'S NOT SOMETHING YOU JUST PICK UP!
IT'S EVEN HARD FOR ME!
NO WAY..! I CAN'T BELIEVE IT! HER!? HOW?
IT MUST'VE BEEN JUST LUCK!
I'LL SHOW HER!
SHE NAILED THEM BOTH!
ANOTHER DOUBLE!?

MASUMI'S GONNA DO ANOTHER ONE!
DON'T!
TAKE THAT! YOU WON'T GET LUCKY TWICE!
YOU'LL JUST END UP FALLING OVER

FLAWED, PERHAPS, BUT TWO.
SHE EXECUTED TWO DOUBLES.
UNBELIEV-ABLE.
THERE'S NO WAY SHE CAN DO A DOUBLE!
SHE COULDN'T HAVE!
I CAN'T LET HER KEEP UP!
I MUST DO SOMETHING!
SFX: Gura (Slip)
SFX: Kyaa (Shriek)
OH!
SEE IF SHE CAN DO A THIRD, THEN!
LARISSA?

OH, NO!
SCS Gu Gulp
CLOSE, THOUGH.
YEAH.
PHEW. SHE RECOVERED.
WHAT!? THIS CAN'T BE HAPPENING!
SHE WAS THE ONE WHO WAS SUPPOSED TO FAIL!
I'VE JUST MADE A FOOL OF MYSELF!

NO!
MASUMI IS CALM IN COMPARISON.
SHE'S SLIPPING.
SHE'S SUCH A PERFECTIONIST, MISTAKES RATTLE HER.
SHE'S SOMEWHERE ELSE
GONE INTO HER OWN LITTLE WORLD.


MY FIRST PAIR OF TOE SHOES
Haha!
I WAS NINE WHEN I GOT...
Hahaha...
Hahahaha!
THE BLOOD WOULD SEEP THROUGH
I GOT BLISTERS FROM DOING PAS DE BOURREÉS EVERY DAY...
I CRIED ALL NIGHT SOMETIMES
IT HURT SO MUCH I COULDN'T SLEEP
THAT BOLSHOI PRODUCTION IN JAPAN
I DANCED FOR THEM BECAUSE I WAS SO MOVED
SO WHY DIDN'T I QUIT?

I MET KYOGOKU-SAN, KUSAKABE-SAN, AOI-SAN...
AND SERGEYEV-SENSEI.
THAT MOMENT CHANGED MY LIFE!
IT WASN'T ENOUGH AFTER I LOST THE SECOND ROUND.
HOME JUST WASN'T ENOUGH.
I DESPERATELY, DESPERATELY WANTED TO COME TO MOSCOW... AND BE WITH SENSEI AND EVERYONE.
TEACH ME WHAT BALLET IS ABOUT!
HELP ME!
PLEASE! SENSEI!
NO ONE IS TAKING IT FROM ME!
AURORA IS MINE!
LESSONS WILL BE MEANINGLESS IF YOU DON'T!
YOU HAVEN'T MASTERED THE EN DEHORS.

BECAUSE BALLET IS
THE LOVE OF MY LIFE!

OH, NO!
NO. I HAVE TO KEEP IT TIGHTER OR ELSE THE NEXT PIROUETTE...
NO!
ANOTHER MISTAKE! MY LEG...!
THIS ISN'T ME!
SOMETHING'S WRONG!
THE MUSIC IS TOO SLOW!
IT HAS TO BE!
IT'S THE PIANIST'S FAULT!
YEAH!
I SEE IT!
LOOK.
LOOK AT HER FACE.
I NEED TO EXTEND MORE!
IT'S NOT SUPPOSED TO BE THIS WAY!
I'M SO MUCH BETTER!

MASUMI LOOKS GREAT
SHE HAS SUCH GREAT PRESENCE!

Huff
Huff
Huff
IT'S OVER
Huff
SFX: Shitsu (Shock)
Phew
SFX: Gata (Rattle)
ガタ

WE'VE DECIDED TO RECOMMEND HIJIRI MASUMI FOR ONE OF THE THREE AUDITION SPOTS FOR THE LEAD ROLE IN THE SPECIAL BOLSHOI PRODUCTION.
LADIES AND GENTLE-MEN...
AFTER REVIEW...
Oooh!
おお
SENSEI!
I REALLY DID?
CONGRATU-LATIONS!
YOU DID IT!
GREAT!
WAY TO GO!

s.f.x. Gatan (Slam)

WAS YOUR WONDERFUL SMILE TOWARDS THE END.
STILL,
WHAT WAS MOST BRILLIANT...
HOWEVER,
YOUR DOUBLE WASN'T QUITE WHAT IT SHOULD HAVE BEEN.
UM, RIGHT.
OH!
THANK YOU SO MUCH!
YOURS WAS A SPLENDID BLACK SWAN.
TAKE IT INTO YOUR FINAL AUDITION.
WAIT!
IT'S SO UNFAIR SHE'S THE ONLY ONE RECOMMENDED!

SFX: Sa (Swush)
SYDNEY EKLUND, ROYAL ACADEMY OF LONDON.
YOU ARE...?
I'VE ALSO APPLIED FOR ADMISSION TO THE MOSCOW BALLET ACADEMY.
WHY DOES SHE GET THE CHANCE, BUT I DON'T?
LET ME COMPETE WITH HER RIGHT NOW!
IF I WIN, I SHOULD BE ALLOWED TO TAKE THE AUDITION, INSTEAD OF HER!

SFX: Zaku zaku zaku (Mutter mumble mutter)
EVERYONE WANTS THE CHANCE TO AUDITION FOR A LEAD IN A BOLSHOI PRODUCTION,
NOT JUST THE JAPANESE.
RIGHT?
BECAUSE IF I WIN, IT MEANS I'M BETTER.
NOT TRUE, I'M AFRAID.
YOU ASSUME...
WE RECOMMENDED MISS HIJIRI BECAUSE SHE BESTED LARISSA.
MAY I HAVE PERMISSION...
TO DANCE THE BLACK SWAN SOLO IN MY LEOTARD?
NOT TRUE?
BUT, SHE BEAT...
NO!
MISS EKLUND, WAS IT?
YEAH, SYDNEY EKLUND.

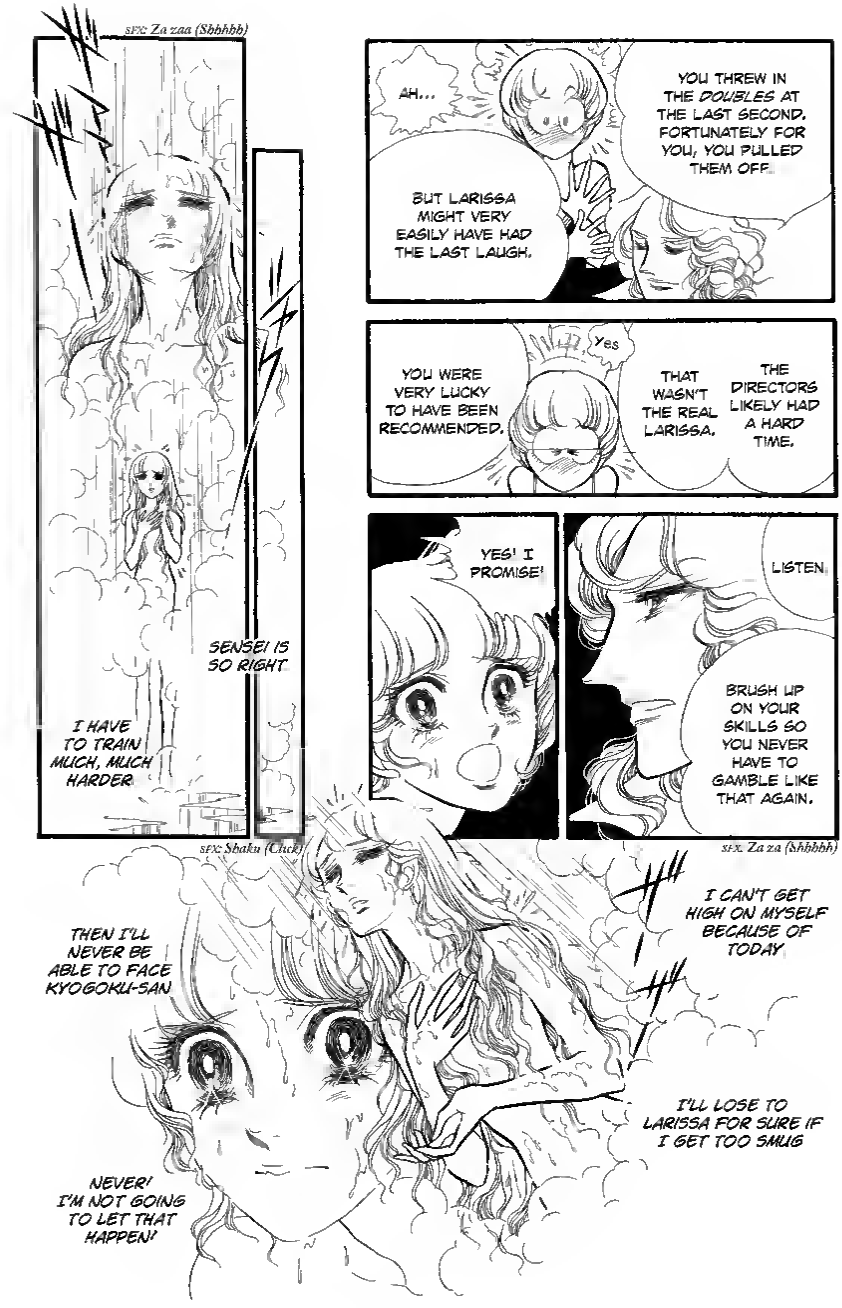
IT WAS TO DETERMINE MISS HIJIRI'S ABILITY REGARDING AN AUDITION SPOT.
THE TEST WAS NOT TO SEE WHO WAS "BETTER."
YOU SEE,
YOUR NOTION OF "BEATING" MISS HIJIRI COMPLETELY MISSES THE POINT.
WHAT'S THE DIFFERENCE?
Eep!
SHOW SOME RESPECT!
THAT'S QUITE ENOUGH!
YOU CANNOT EXPECT TO SIMPLY BARGE IN!
BALLET IS NOT A TOURNAMENT.
DON'T THEY TEACH MANNERS IN ENGLAND!?
FINE...
THEN ALL I ASK IS THAT YOU SEE ME, THEN.
YOUNG LADY!

FINE! I'LL BE LEAVING!
SO SORRY TO BOTHER YOU!
Batan (Slam)
YOU'LL BE LEAVING US FOR ONE MONTH.
BUT, UPON YOUR RETURN,
YOU WILL AUDITION RIGHT AWAY WITH TWO OTHERS. UNDERSTOOD?
AHEM.
BACK TO THE MATTER AT HAND.
WOW
SHE'S SO CONFIDENT
TO GO AT IT WITH PLISETSKAYA LIKE THAT!
I CAN'T EVEN IMAGINE SUCH A THING!
YES! OF COURSE!
SPLENDID
Scary

WHEN THE HECK DID YOU LEARN THAT FANCY DOUBLE²
YOU DID GREAT. CONGRATULATIONS.
THERE IS MUCH FINE YOUNG JAPANESE TALENT.
VERY PROMISING INDEED.
THANK YOU VERY MUCH, SIR!
THEN IT STARTED FEELING LIKE SOMEONE WAS THERE, HOLDING ME UP.
I FELT SO CALM.
IT WAS STRANGE.
I WAS SCARED AT FIRST, YOU KNOW?
YES...
BUT... BUT...
WERE YOU SCARED, MASUMI?
YOU TOTALLY SHOCKED ME!
SFX: Pachi pachi pachi (Clap clap clap)
I FELT LIKE..
KYOGOKU-SAN WAS WATCHING OVER ME
THE WHOLE TIME I WAS DANCING

WE'LL GO WITH YOU.
I MUST TELL HER THE GOOD NEWS.
IT'S ALL THANKS TO HER.
WE STILL HAVE TIME BEFORE YOUR FLIGHT LEAVES.
IT'S WHAT SHE SAID.
SHE MEANS A LOT TO ME.
IT GAVE ME COURAGE.
WE'LL MEET YOU OUT FRONT.
I'LL GO CHANGE.
OKAY.
KUSAKABE-SAN
SERGEYEV-SENSEI!
THANK YOU FOR EVERYTHING!
SFX: Sa (Rustle)

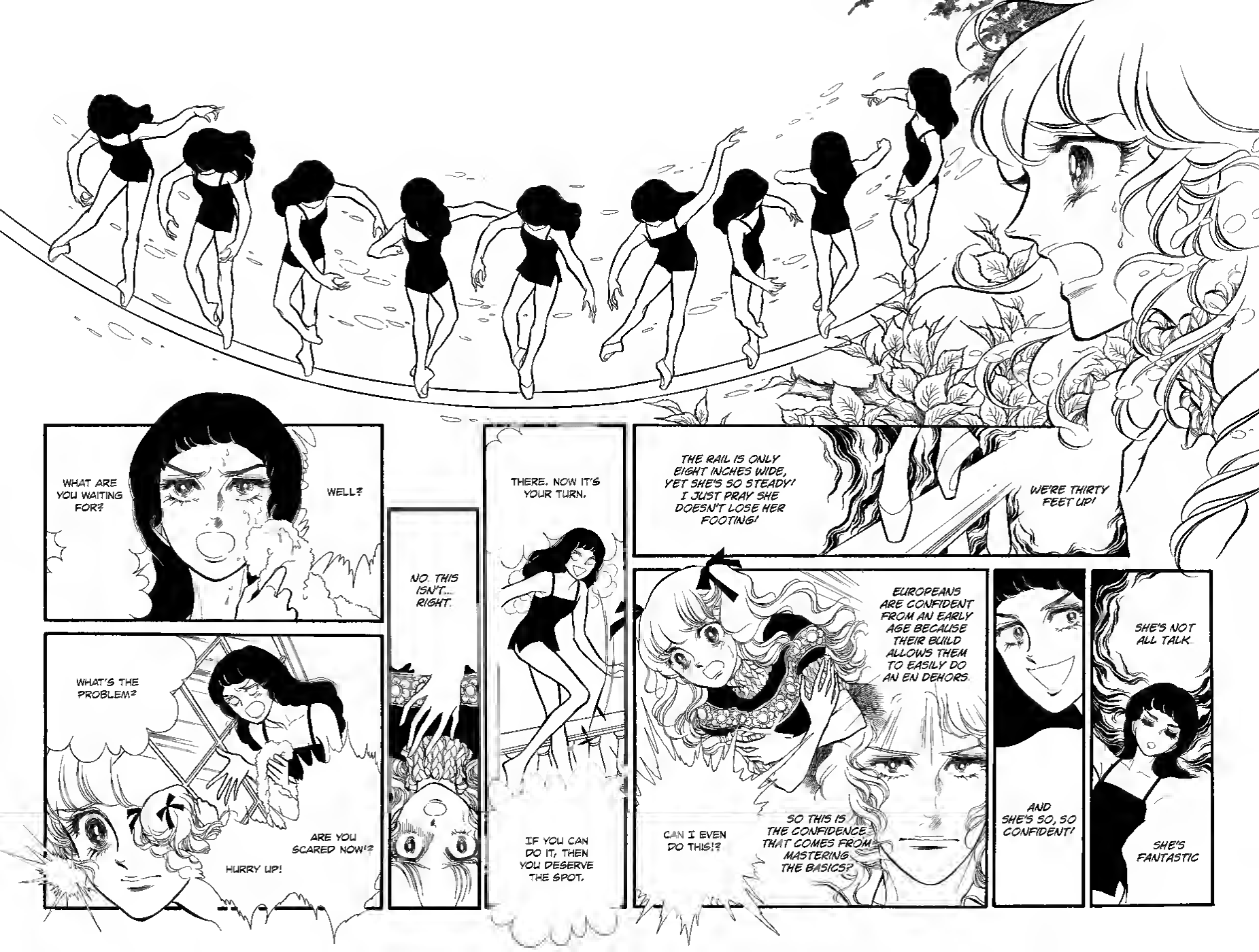
I STILL CAN'T BELIEVE IT.
I CAN'T BELIEVE I'M REALLY GOING TO AUDITION FOR THE LEAD.
LISTEN.
LARISSA DIDN'T LOSE TO YOU.
SHE LOST TO HERSELF.
BALLET IS AN ART FORM THAT REQUIRES GREAT CREATIVITY AND INVENTIVENESS, SO YOU NEED TO STAY EXTREMELY FOCUSED WHEN YOU PERFORM.
IN OTHER WORDS, YOU MUST LEARN TO BATTLE AND QUELL YOUR FEARS.
WHICH IS WHY YOUR BLACK SWAN WAS DIFFERENT FROM HERS.
LARISSA STARTED OBSESSING ABOUT YOU, AND FORGOT HERSELF.
SHE SELF-DESTRUCTED.
AND YOU...
YOU ALMOST DID, TOO.


SFX: Za zaa (Shhhhh)
SENSEI IS SO RIGHT.
I HAVE TO TRAIN MUCH, MUCH HARDER.
SFX: Shaku (Click)
AH...
YOU THREW IN THE DOUBLES AT THE LAST SECOND. FORTUNATELY FOR YOU, YOU PULLED THEM OFF.
BUT LARISSA MIGHT VERY EASILY HAVE HAD THE LAST LAUGH.
YOU WERE VERY LUCKY TO HAVE BEEN RECOMMENDED.
YES
THAT WASN'T THE REAL LARISSA.
THE DIRECTORS LIKELY HAD A HARD TIME.
YES! I PROMISE!
LISTEN.
BRUSH UP ON YOUR SKILLS SO YOU NEVER HAVE TO GAMBLE LIKE THAT AGAIN.
SFX: Za za (Shhhhh)
I CAN'T GET HIGH ON MYSELF BECAUSE OF TODAY.
THEN I'LL NEVER BE ABLE TO FACE KYOGOKU-SAN.
I'LL LOSE TO LARISSA FOR SURE IF I GET TOO SMUG.
NEVER! I'M NOT GOING TO LET THAT HAPPEN!

I HAVE A BAD FEELING ABOUT THIS.
OH, NO WHY'S SHE HERE?
SFX Tsuka tsuka tsuka (Thud thud thud)
SFX Kacha (Creak)
HEY! YOU!
UH... ME?
SFX Biku (Flinch)
I WAS WAITING FOR YOU!
LET'S HAVE AT IT, RIGHT NOW!
WHAT!?
THEY MAY HAVE SAID ALL THAT, BUT THAT DOESN'T MEAN I HAVE TO TAKE IT.
THE BEST GIRL SHOULD WIN. THAT'S THE WAY THINGS WORK!
NOT A TOURNAMENT? WHO'S SHE KIDDING?
WHAT NONSENSE!

LOOK.
SEE THAT HANDRAIL?
HOW ABOUT A PIROUETTE EN DEHORS FROM END TO END?
SHE'S NUTS!
HUH!?
I WON'T DO IT!
MY INSTRUCTOR WOULDN'T ALLOW IT.
BESIDES, BALLET SHOULD BE CONTESTED ON THE STAGE!
YOU'RE JUST AS PIG-HEADED AS THEY ARE!
OR MAYBE YOU'RE JUST SCARED.
IT'S NOT THAT!
THEN COME ON.
HEY ...
I'LL GO FIRST. YOU WATCH.

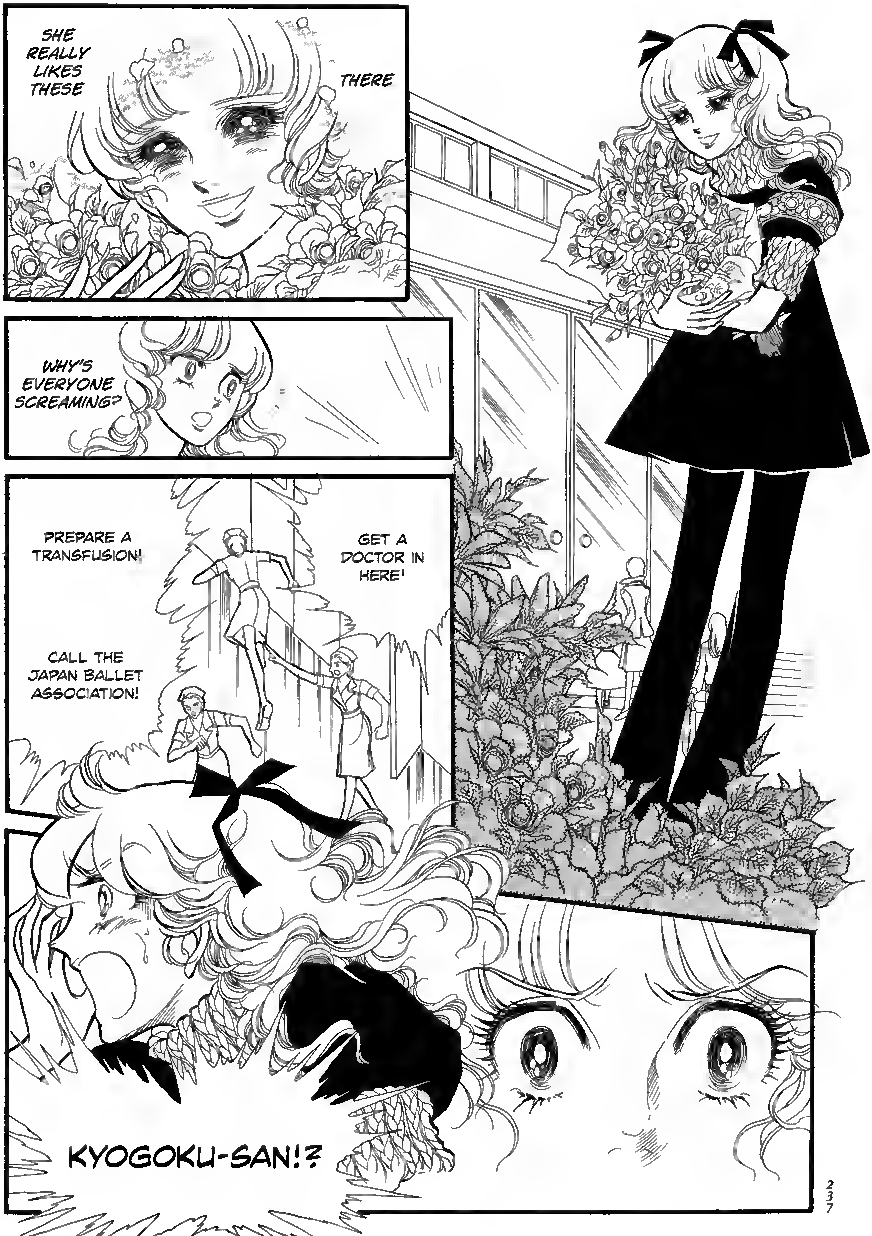
No!
DON'T! WE'RE ON THE THIRD FLOOR!
NO...
NO...
NO !
HOW CAN YOU DO THAT!?


WHAT ARE YOU WAITING FOR?
WELL?
WHAT'S THE PROBLEM?
ARE YOU SCARED NOW!?
HURRY UP!
NO. THIS ISN'T... RIGHT.
THERE. NOW IT'S YOUR TURN.
IF YOU CAN DO IT, THEN YOU DESERVE THE SPOT.
THE RAIL IS ONLY EIGHT INCHES WIDE, YET SHE'S SO STEADY! I JUST PRAY SHE DOESN'T LOSE HER FOOTING!
WE'RE THIRTY FEET UP!
EUROPEANS ARE CONFIDENT FROM AN EARLY AGE BECAUSE THEIR BUILD ALLOWS THEM TO EASILY DO AN EN DEHORS.
CAN I EVEN DO THIS!?
SO THIS IS THE CONFIDENCE THAT COMES FROM MASTERING THE BASICS?
AND SHE'S SO, SO CONFIDENT!
SHE'S NOT ALL TALK.
SHE'S FANTASTIC

I REFUSE!
I...
I...
IT'S NOT ABOUT HOW WELL YOU CAN DO JUST ONE THING!
BECAUSE IT'S WRONG!
BALLET IS ALL ABOUT MAINTAINING YOUR FLOW AS YOU GO BACK AND FORTH BETWEEN PAS AND VARIOUS POSES.
WHAT? WHY!?
WHAT'S TAKING SO LONG?
HEY, MASUMI!
I DIDN'T SAY THAT!
OF ALL THE NERVE!
I'M JUST AN ACROBAT!?
AND BALLET IS NOT ACROBATICS.

THEY'RE CALLING ME.
GOODBYE.
HEY! WAIT!
IS SOMETHING THE MATTER?
MASUMI-CHAN?
AH... NOTHING AT ALL.
THERE ARE VERY GOOD JUNIOR DANCERS EVERYWHERE, NOT JUST IN MOSCOW
I HAVE TO BE MUCH BETTER
IT REALLY IS A BIG WORLD!
THAT WAS SCARY!
s-x. Bau (scout)
ARE YOU REALLY OKAY?
YOU DON'T LOOK IT.
NO, NO. I'M FINE.

I'M GOING TO BUY FLOWERS.
HMMM...
I GOTTA ASK YOU.
WHAT DO YOU THINK OF MASUMI?
SHE'S SINCERE AND VERY SWEET.
AND THE KIND OF GIRL YOU WANT TO HELP.
THAT'S IT?
Hee!
Haha!
NOTICE THE WAY SHE LOOKS AT YOU?
I THINK SHE'S FALLING FOR YOU.


SHE REALLY LIKES THESE
THERE
WHY'S EVERYONE SCREAMING?
PREPARE A TRANSFUSION!
GET A DOCTOR IN HERE!
CALL THE JAPAN BALLET ASSOCIATION!
KYOGOKU-SAN!?

AH...

KYOGOKU-SAN?
KYOGOKU-SAN?
KYO...
WHY?
WHY!?
KYOGOKU-SAN!?

SFX: Kyaaaa (Scream)

NO!
WHAT'S GOING ON!?
DON'T LOOK!
DON'T COME IN!
DON'T LOOK!

WHAT!?
WHY!?
MASUMI!?
DON'T LOOK!

SFX: Basa basa ...sa (Rustle)
SFX: Dasa (Rush)
OUT OF THE WAY!
NOW!
WE STOPPED THE BLEEDING!
LEAVE NOW!
DOCTOR, HURRY!
DON'T LOOK!
WE CAN'T SEE HER LIKE THIS!

WE NEED BLOOD!
TAKE MINE!
MINE!
I'M TYPE O!
TYPE O!
THIS WAY!
GOOD.
WHY!?
SFX. Hyuu (Whoosh)

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

MARIS
EDITOR

KRAMINA
QUALITY CONTROL

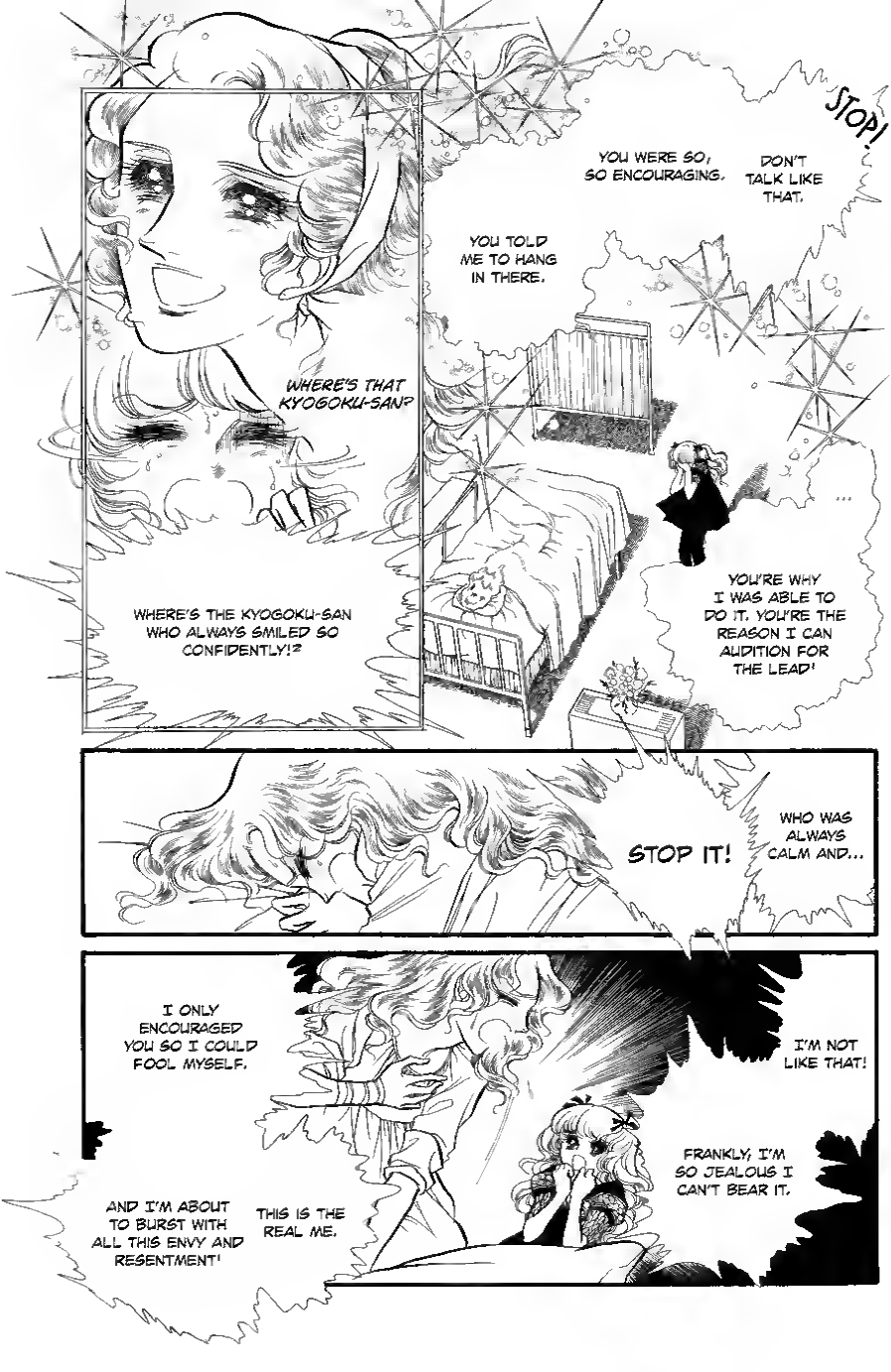
SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

SFX: Byuu (Whoosh)
SFX: Zaku (Jab)
SFX: Baku (Clench)
SHE'LL LIVE.
WE WERE IN TIME.
DOCTOR...?
OH...

OH...!
THANK YOU.
THANK YOU.
THANK YOU.
OH, GOD..

MY BODY FEELS LIKE LEAD... I CAN'T BREATHE...
MY HEAD HURTS...
IS SOMEONE THERE?
IS ANYONE THERE?
OW...
DON'T GET UP!
STOP!
LET GO!
YOU'RE STILL...
PLEASE! DON'T GET UP!

SFX: Ishu (Shudder)
I CAN'T!
LET GO! LET GO!
I CAN'T TAKE IT ANYMORE!
I CAN'T STAND BEING HELD DOWN ANYMORE!
SFX: Zun (Whump)
NOBODY UNDERSTANDS.
YEAH? WHAT DO YOU KNOW?
NEVER.
THE REAL KYOGOKU-SAN WOULD NEVER DO THAT.
SO PLEASE CALM DOWN.
NO ONE SAW YOU.
Ha
Hahaha!
THE PAIN...
I'M NEVER GOING TO BE ABLE TO DANCE LIKE BEFORE. NEVER!
THE LOSS...

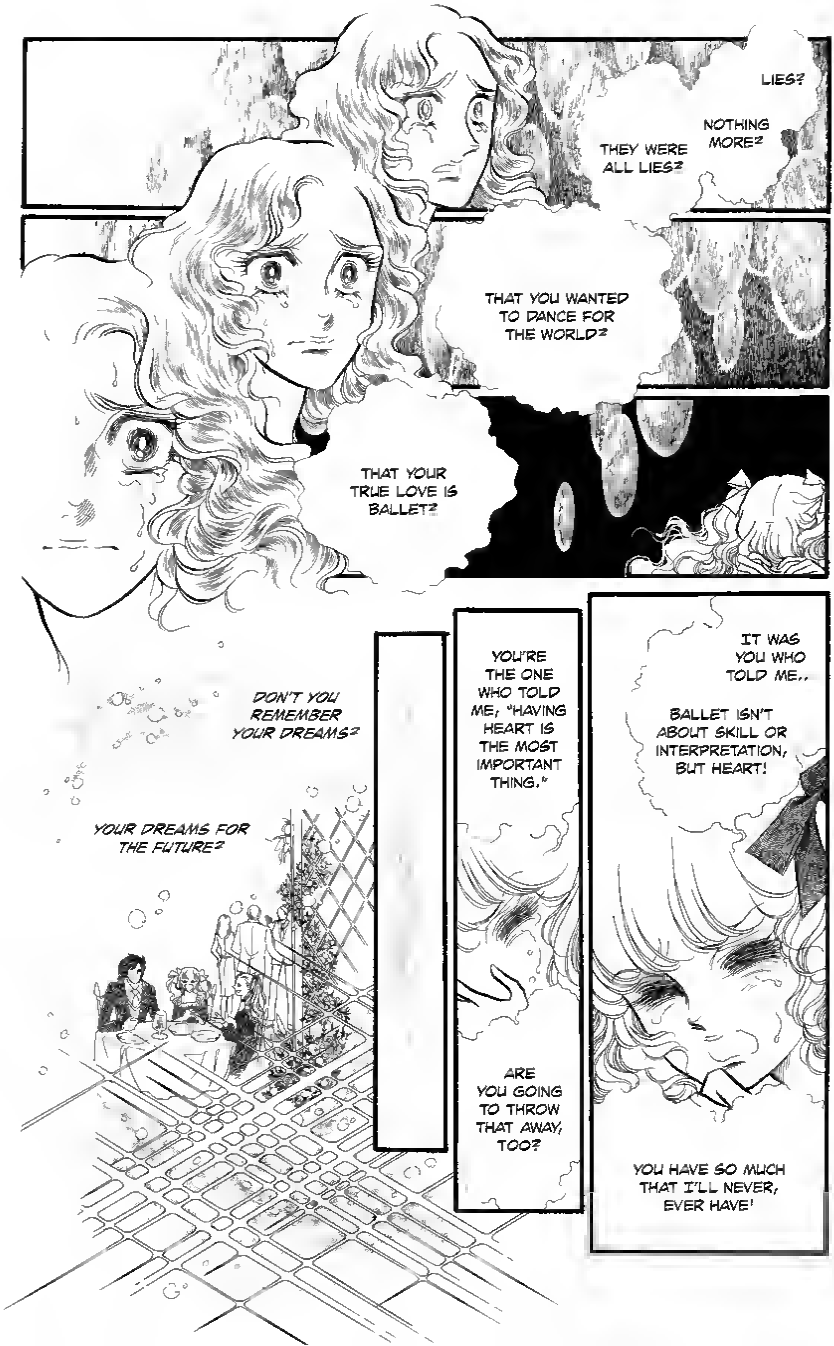

STOP!
YOU WERE SO, SO ENCOURAGING.
DON'T TALK LIKE THAT.
YOU TOLD ME TO HANG IN THERE.
WHERE'S THAT KYOGOKU-SAN?
WHERE'S THE KYOGOKU-SAN WHO ALWAYS SMILED SO CONFIDENTLY!?
...
YOU'RE WHY I WAS ABLE TO DO IT. YOU'RE THE REASON I CAN AUDITION FOR THE LEAD!
STOP IT!
WHO WAS ALWAYS CALM AND...
I ONLY ENCOURAGED YOU SO I COULD FOOL MYSELF.
I'M NOT LIKE THAT!
FRANKLY, I'M SO JEALOUS I CAN'T BEAR IT.
AND I'M ABOUT TO BURST WITH ALL THIS ENVY AND RESENTMENT!
THIS IS THE REAL ME.

I'M NOT AS STRONG AS YOU THINK.
THAT'S RIGHT...
I TRIED TO TELL MYSELF ALL THE WHILE YOU WERE TRAINING.
I KEPT TELLING MYSELF OVER AND OVER.
I TRIED. I TRIED TO CONVINCE MYSELF!
I REALLY DID!
AND THAT I'D BE HAPPY JUST TO WEAR TOE SHOES AGAIN.
I TOLD MYSELF I'D BE ABLE TO START DANCING AGAIN AFTER A YEAR.
EVERYONE WILL JUST KEEP GETTING BETTER, WHILE I'M LEFT BEHIND.
I'LL NEVER BE ABLE TO DANCE LIKE BEFORE
IT ALL STARTED FEELING HOPELESS.
BUT IT DIDN'T WORK.

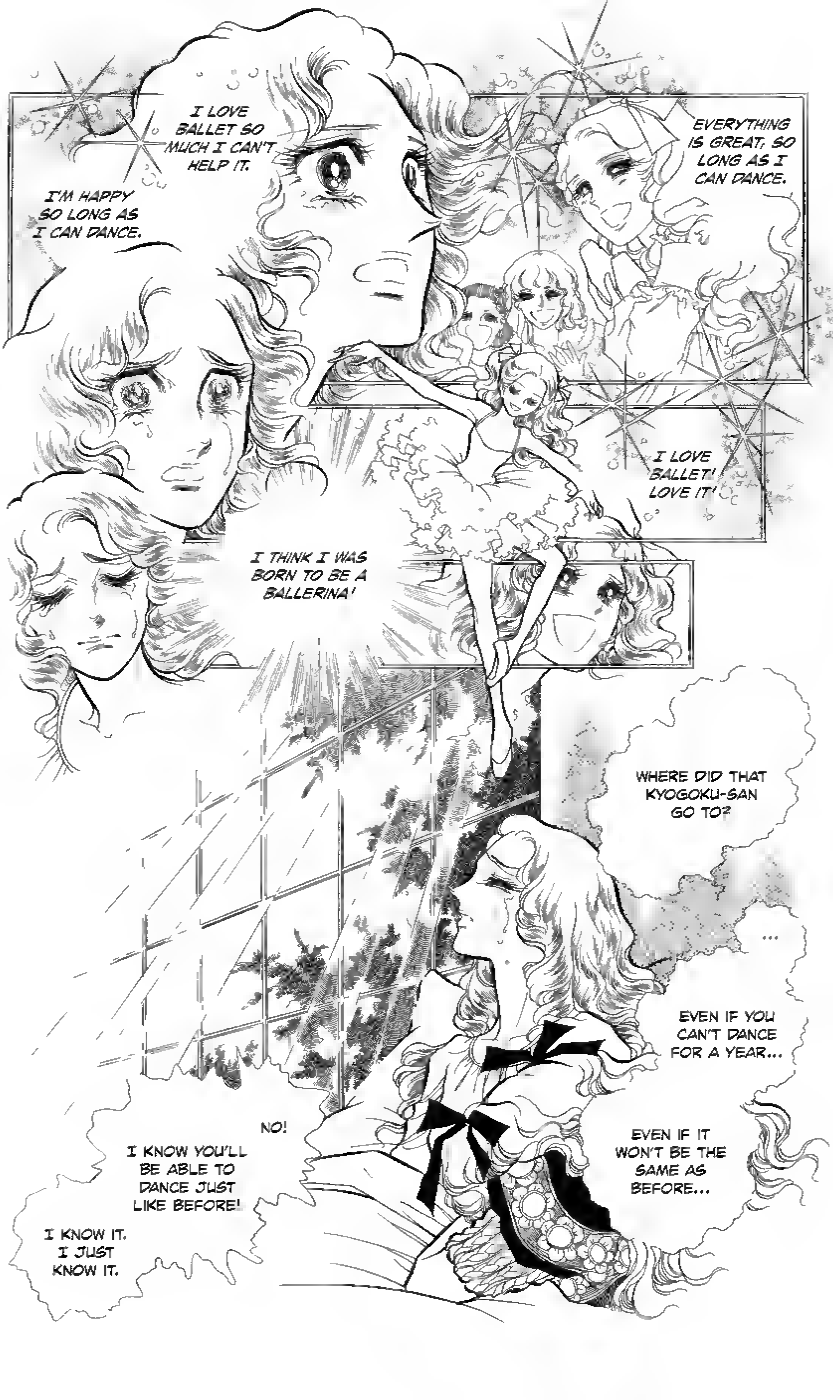
SEE? THAT'S THE REAL ME. I WAS FINE WHEN I WAS AHEAD. BUT NOW, LIKE THIS, I CAN'T HELP BUT TAKE IT OUT ON OTHER PEOPLE!
THEN I'D HATE YOU, AND EVERYONE ELSE! AND I'D HATE MYSELF FOR IT!
EVEN IF MY LEG HEALS, I'LL NEVER BE ABLE TO DANCE LIKE BEFORE! NEVER!
IT'D JUST BE SO MUCH EASIER IF I ENDED IT BEFORE IT GOT THAT WAY!
IT'S HARD... I KNOW...
DON'T GO IN THERE.
IT'S BETTER IF WE DON'T.
THAT'S NOT...!
STOP!

SOB
SOB
SOB
YOU'RE THE ONE WHO HAS NO IDEA.
YOU TOOK YOUR TALENT FOR GRANTED...
YOU DON'T KNOW HOW MUCH I WISHED I WAS YOU.
TO BE ABLE TO DANCE LIKE YOU.
AND EVERY TIME I GOT JEALOUS, I USED TO HATE MYSELF.
BUT I STILL LOOKED UP TO YOU. AND I TOLD MYSELF I'D BE LIKE YOU ONE DAY.

WE ENVY OTHERS BETTER THAN US.
AND EVERY TIME WE SEE IT...
WE GET JEALOUS.
BUT STILL, WE PRACTICE UNTIL WE DROP.
EVEN THEN, THAT'S NOT ENOUGH SOMETIMES.
SO WE HAVE TO ACCEPT HOW PATHETIC WE ARE.
WE'RE ALWAYS AFRAID OF HOW MEAN WE CAN BE, YET WE STILL GO ON!
THERE'S NO ONE WHO'S TOTALLY HAPPY WITH HERSELF!
SO WHY ARE YOU TRYING TO RUN AWAY? THAT'S SO UNFAIR!
THEN WHAT WAS IT THAT YOU SHOWED ME!?
YOU'RE GOING TO THROW AWAY YOUR LOVE OF BALLET!?
YOU'RE GOING TO THROW IT ALL AWAY!?
DIDN'T YOU SAY AS LONG AS YOU HAD BALLET YOU COULD GET THROUGH ANYTHING?
WHERE IS THAT KYOGOKU-SAN? WHERE!? WHERE DID SHE GO!?


LIES?
NOTHING MORE?
THEY WERE ALL LIES?
THAT YOU WANTED TO DANCE FOR THE WORLD?
THAT YOUR TRUE LOVE IS BALLET?
DON'T YOU REMEMBER YOUR DREAMS?
YOUR DREAMS FOR THE FUTURE?
YOU'RE THE ONE WHO TOLD ME, "HAVING HEART IS THE MOST IMPORTANT THING."
ARE YOU GOING TO THROW THAT AWAY, TOO?
IT WAS YOU WHO TOLD ME..
BALLET ISN'T ABOUT SKILL OR INTERPRETATION, BUT HEART!
YOU HAVE SO MUCH THAT I'LL NEVER, EVER HAVE!

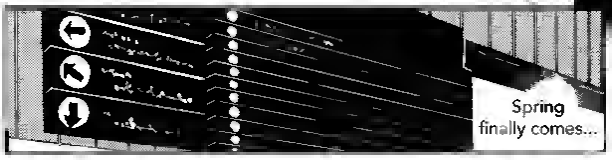
WE HAVE TO MAKE EACH AND EVERY DAY COUNT.
SO WHAT IF TODAY WAS GLORIOUS AND TOMORROW ISN'T?
THEY'RE STILL BALLET DAYS.
I'M SURE IT'LL BE A LONG, EXHAUSTING JOURNEY.
I WANT MY DANCING TO BE COMPLETELY ME.
EVEN IN THE CLASSICAL STYLE, I WANT TO DO MY OWN GISELLE, MY OWN SWAN, MY OWN AURORA.
I MIGHT NOT EVEN REACH THE END.
OUR GOALS MIGHT BE DIFFERENT, BUT YOU KNOW, WE SHARE THE SAME PASSION FOR TOMORROW, FOR THE FUTURE!
THERE WILL COME A POINT WHEN OUR BODIES WON'T KEEP UP, BUT OUR PASSION, OUR SPIRIT, WE CAN PASS THOSE ON, CAN'T WE?
MY ULTIMATE GOAL IS TO CREATE.
I WANT TO PRODUCE A WORLD-FAMOUS JAPANESE BALLET, FOR THE JAPANESE.

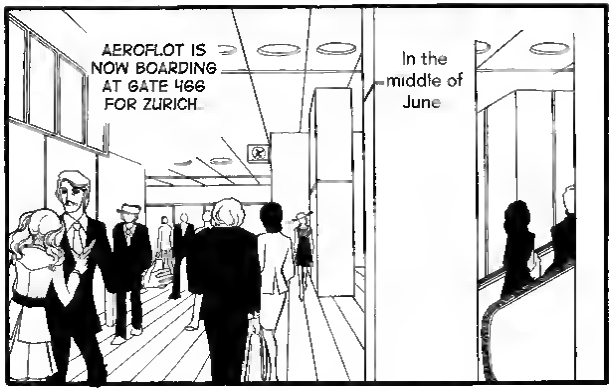

I LOVE BALLET SO MUCH I CAN'T HELP IT.
I'M HAPPY SO LONG AS I CAN DANCE.
EVERYTHING IS GREAT, SO LONG AS I CAN DANCE.
I LOVE BALLET! LOVE IT!
I THINK I WAS BORN TO BE A BALLERINA!
WHERE DID THAT KYOGOKU-SAN GO TO?
...
EVEN IF YOU CAN'T DANCE FOR A YEAR...
EVEN IF IT WON'T BE THE SAME AS BEFORE...
NO!
I KNOW YOU'LL BE ABLE TO DANCE JUST LIKE BEFORE!
I KNOW IT. I JUST KNOW IT.

AS LONG AS...
YOU DON'T LOSE YOUR LOVE FOR BALLET.
...
I... I GUESS. IT'S NOT AS THOUGH I LOST MY LEG ENTIRELY
...
IT'S NOT AS THOUGH I'LL NEVER WALK AGAIN.
IT'S NOT, "I CAN'T DANCE FOR A YEAR."
IT'S, "I CAN DANCE AGAIN AFTER A YEAR."

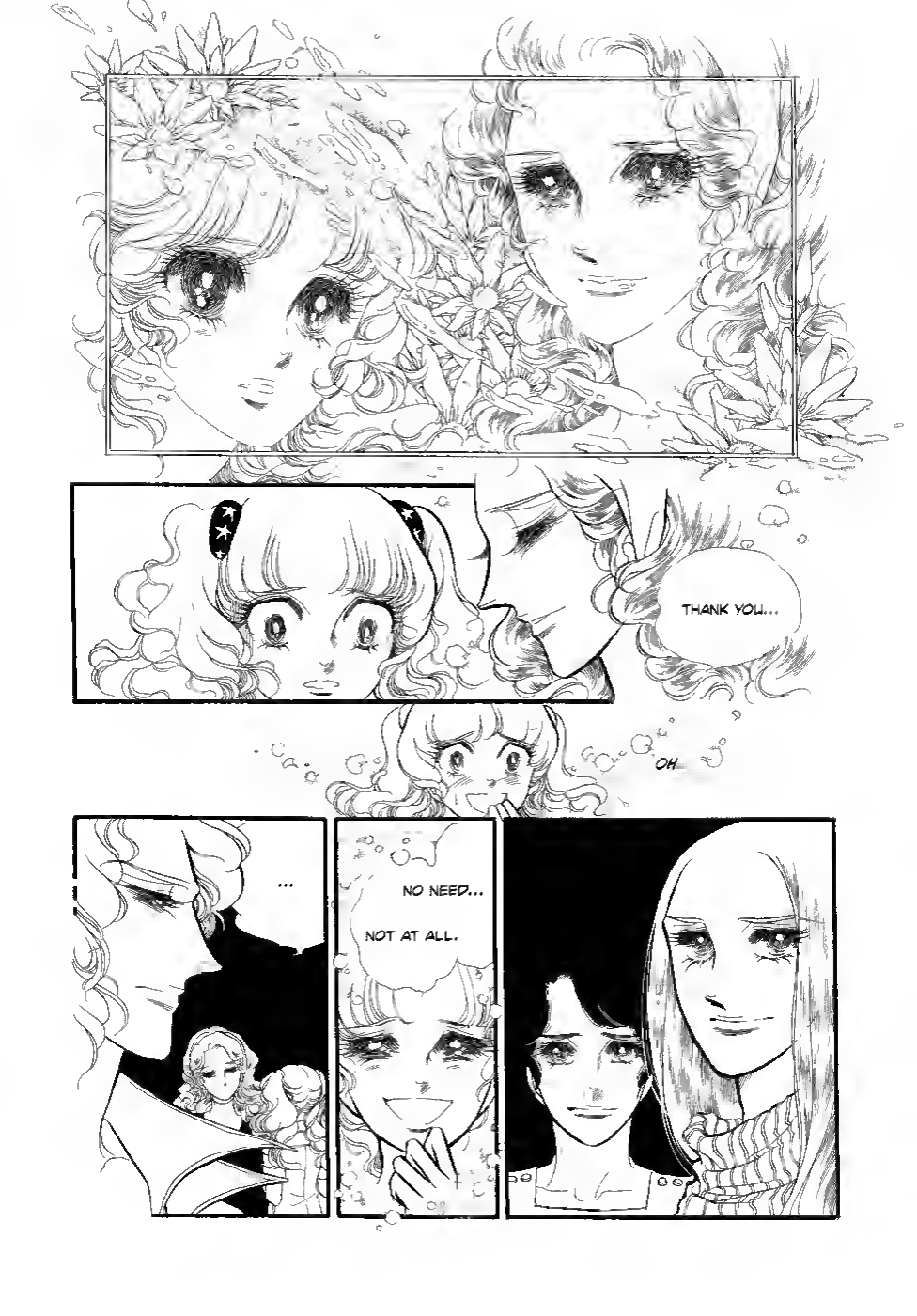
YOU'RE RIGHT.
I CAN DANCE.
I WILL DANCE ONCE AGAIN.
MAYBE I WASN'T BORN TO BE A GREAT BALLERINA AFTER ALL.
BUT WHAT'S CERTAIN IS THAT I WAS BORN TO LOVE BALLET!

Moscow is buried in ice and snow almost year-round.


Spring finally comes...


AEROFLOT IS NOW BOARDING AT GATE 466 FOR ZURICH
In the middle of June

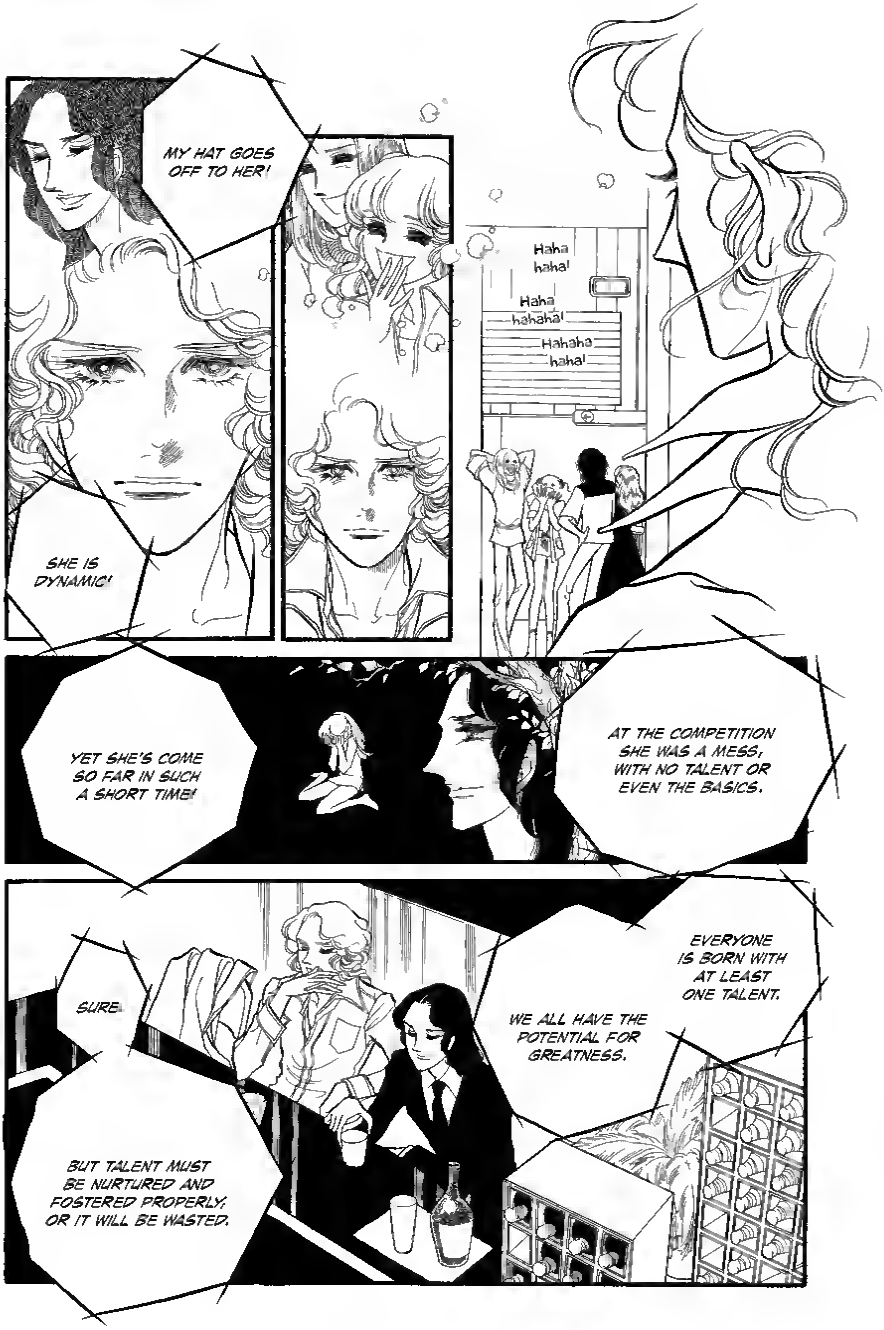
THANKS FOR SEEING ME OFF.
THANK YOU.
MASUMI-CHAN...
YOU'RE FINALLY OFF TO THE ROYAL ACADEMY, AND PRINCESS SAYOKO WILL BE ABLE TO GO HOME TO JAPAN, TOO.
I'M RETURNING TO MONACO TOMORROW.
GUESS IT'S GOODBYE FOR A WHILE.


THANK YOU...
OH
...
NO NEED...
NOT AT ALL.

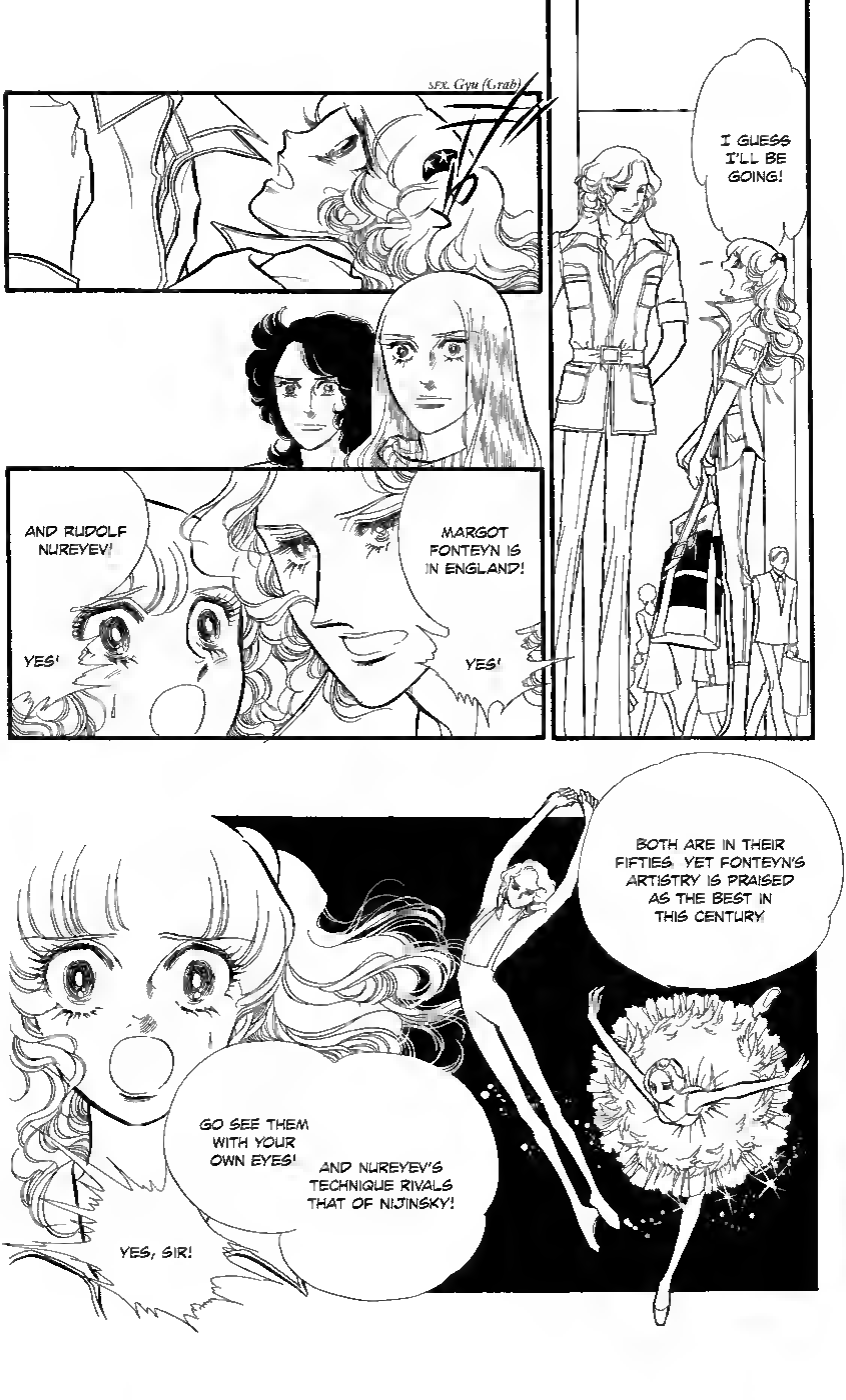
YET, AT THE HOSPITAL SHE WAS SO COMPELLING
SUCH A SWEET, INNOCENT SMILE
I CAN'T BELIEVE IT.
WHAT?
I CAN'T BELIEVE IT'S THE SAME GIRL WHO WEEPS AT THE DROP OF A HAT.
YUP.
AS YOU SAY, SHE'S CHANGING.
SHE WAS COMPETING WITH SAYOKO FOR "AURORA"
THE FIRST TIME I MET HER WAS AT THE COMPETITION.
NOW, HERE SHE IS, WITH US, IN MOSCOW.
WE'VE ALL CHANGED

SHE MAY NOT EVEN BE AWARE YET
BUT SOMETHING HAS CHANGED ON THE INSIDE
ON THE SURFACE SHE LOOKS THE SAME
SFX. Ka ka ka (Click clickety clack)
LILIANA!
I MADE IT!
YES! AND I'M SORRY TO SEE A FRIEND LEAVE!
YOU CAME FOR ME?
I WILL!
BUT, YOU'LL BE BACK IN ONE MONTH, RIGHT?
I'LL BE WAITING! PLEASE TAKE CARE!
WHO KNOWS HOW IT WILL AFFECT HER FUTURE?
MASUMI!

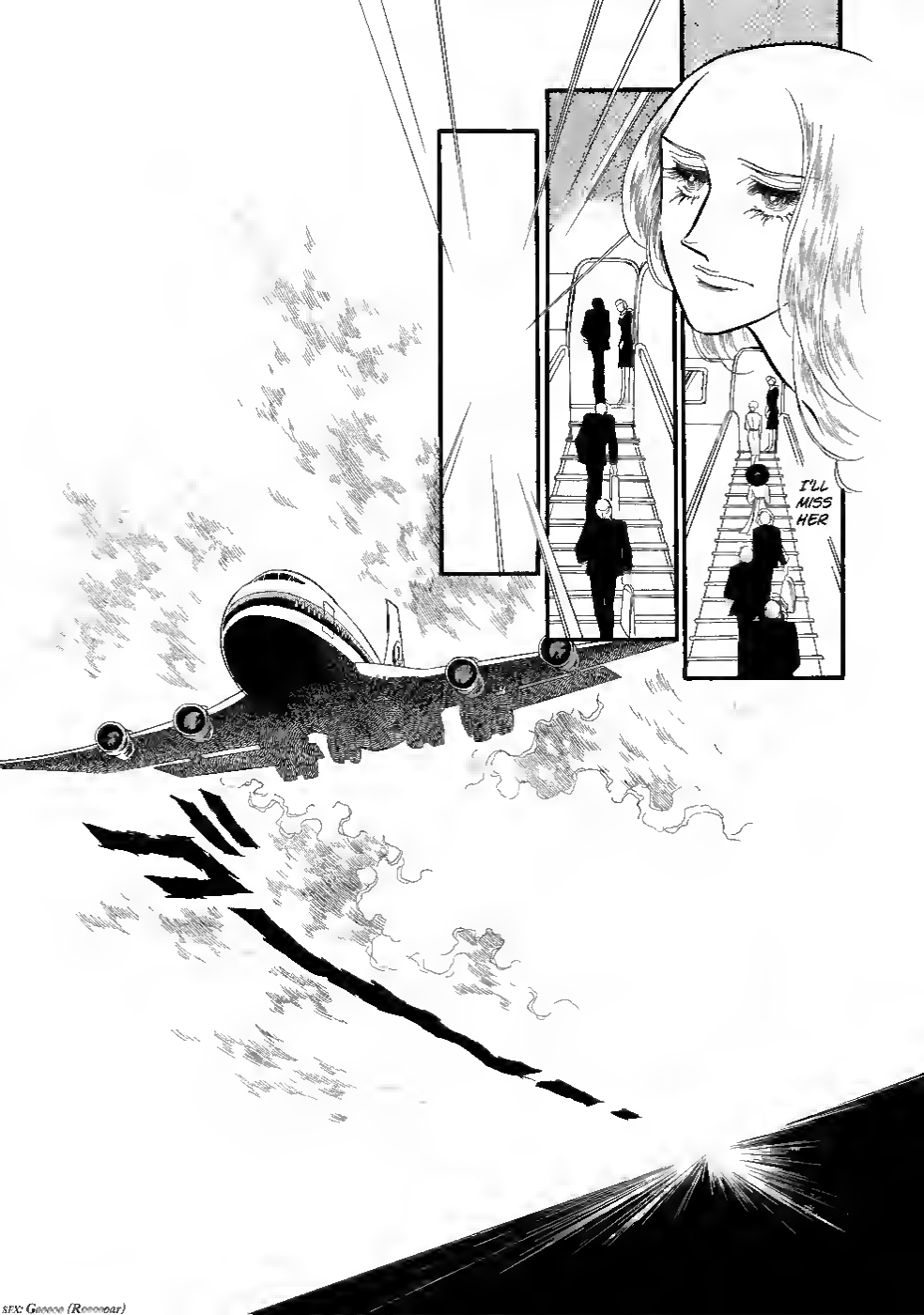
Teehee!
UM, WHERE'S LARISSA?
STILL REHEARSING?
I SEE.
SHE WAS WHEN I LEFT.
HERE!
OH!
WHAT?
FOR ME?
YOU'LL UNDERSTAND WHEN YOU OPEN IT!
BUT WAIT TILL TAKEOFF!
?
?
?
Teehee!
Heh heh!
Teehee!
D'YOU MIND!? YOU'RE MAKING ME LOOK BAD!
COOKIES, MAYBE? OR CANDY?
HMM. FEELS LIGHT.
KNOCK IT OFF, AOI. IT'S FOR MASUMI!
I MISSED LUNCH. SAY YOU'LL SHARE!
WHAT'S THAT, MASUMI?
HEY!
A GIFT FROM LILIANA.


MY HAT GOES OFF TO HER!
SHE IS DYNAMIC!
Haha haha!
Haha hahaha!
Hahaha haha!
YET SHE'S COME SO FAR IN SUCH A SHORT TIME!
AT THE COMPETITION SHE WAS A MESS, WITH NO TALENT OR EVEN THE BASICS.
SURE.
BUT TALENT MUST BE NURTURED AND FOSTERED PROPERLY, OR IT WILL BE WASTED.
WE ALL HAVE THE POTENTIAL FOR GREATNESS.
EVERYONE IS BORN WITH AT LEAST ONE TALENT.

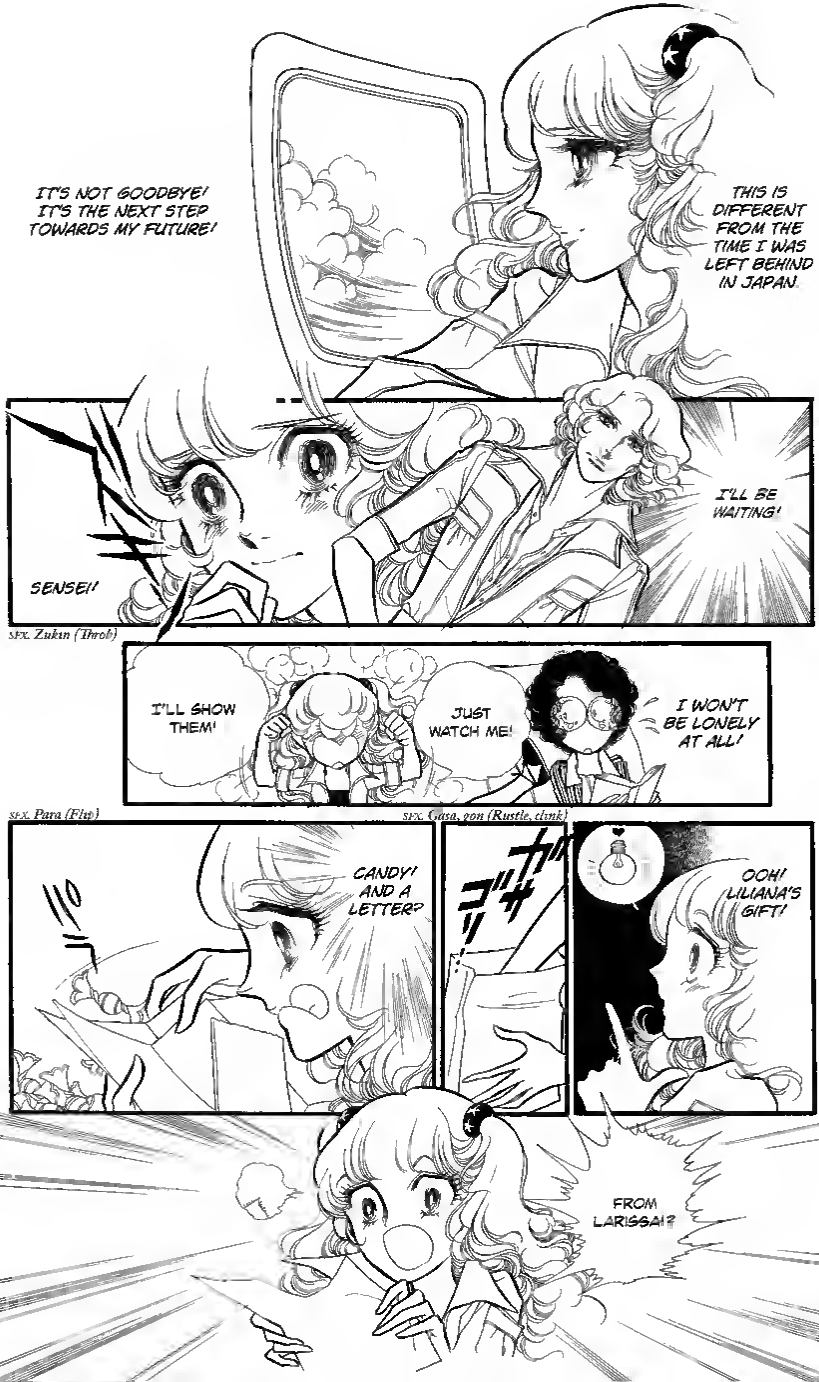
I DON'T KNOW YET.
BUT I DO KNOW SHE LIKES TO PUSH HER LIMITS.
WHICH TYPE DO YOU THINK HIJIRI IS?
HOWEVER, SOME WILL SACRIFICE EVERYTHING TO SUCCEED.
SOME PEOPLE PREFER TO KEEP THEIR TALENT AS JUST A HOBBY.
YOU'RE RIGHT.
AEROFLOT FOR LONDON IS NOW BOARDING AT GATE 7.
IT'S TIME!
SEE YOU!
SENSEI!
OKAY!
HANG IN THERE!
TAKE CARE, MASUMI!

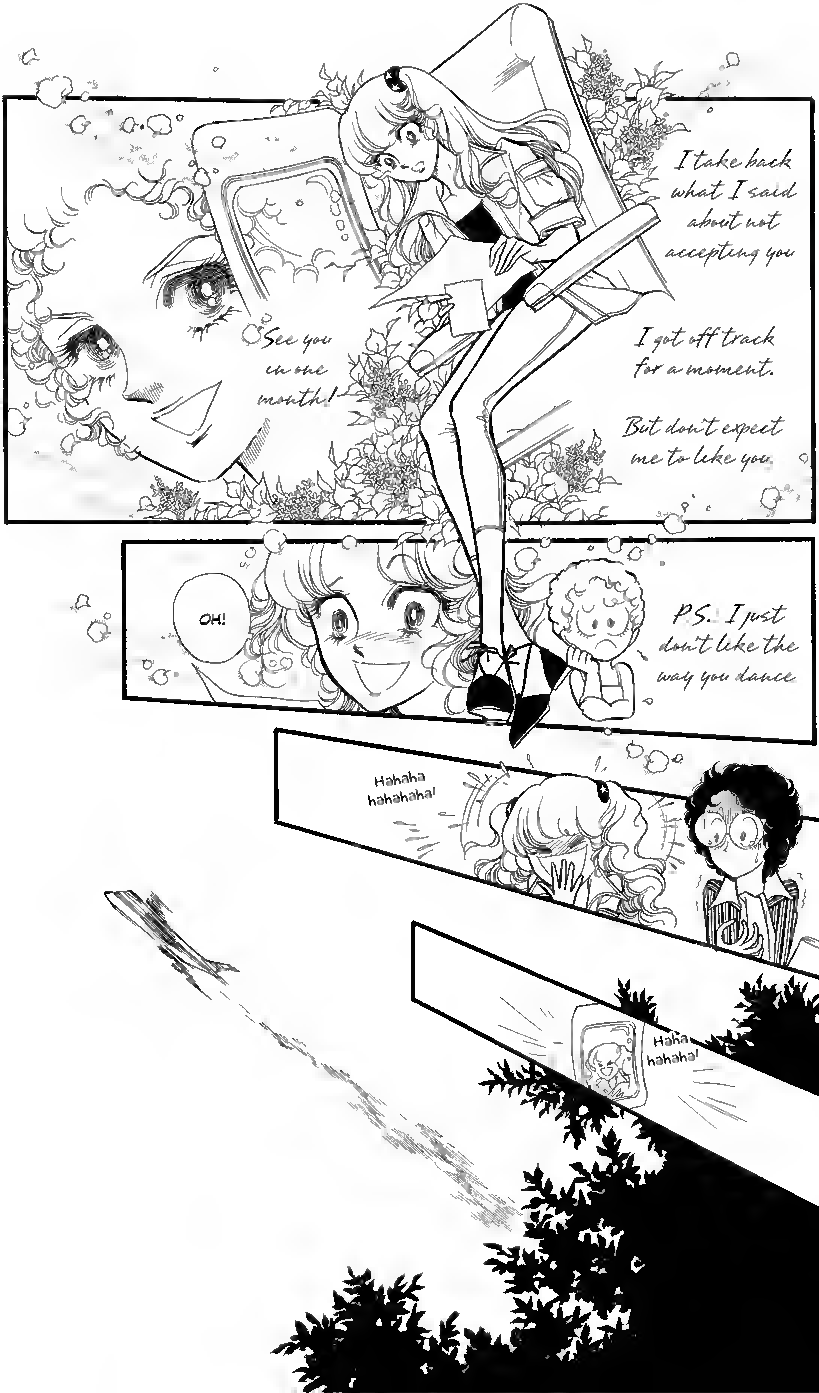

SFX. Gyu (Grab)
I GUESS I'LL BE GOING!
AND RUDOLF NUREYEV!
YES!
MARGOT FONTEYN IS IN ENGLAND!
YES!
BOTH ARE IN THEIR FIFTIES. YET FONTEYN'S ARTISTRY IS PRAISED AS THE BEST IN THIS CENTURY
GO SEE THEM WITH YOUR OWN EYES!
AND NUREYEV'S TECHNIQUE RIVALS THAT OF NIJINSKY!
YES, SIR!

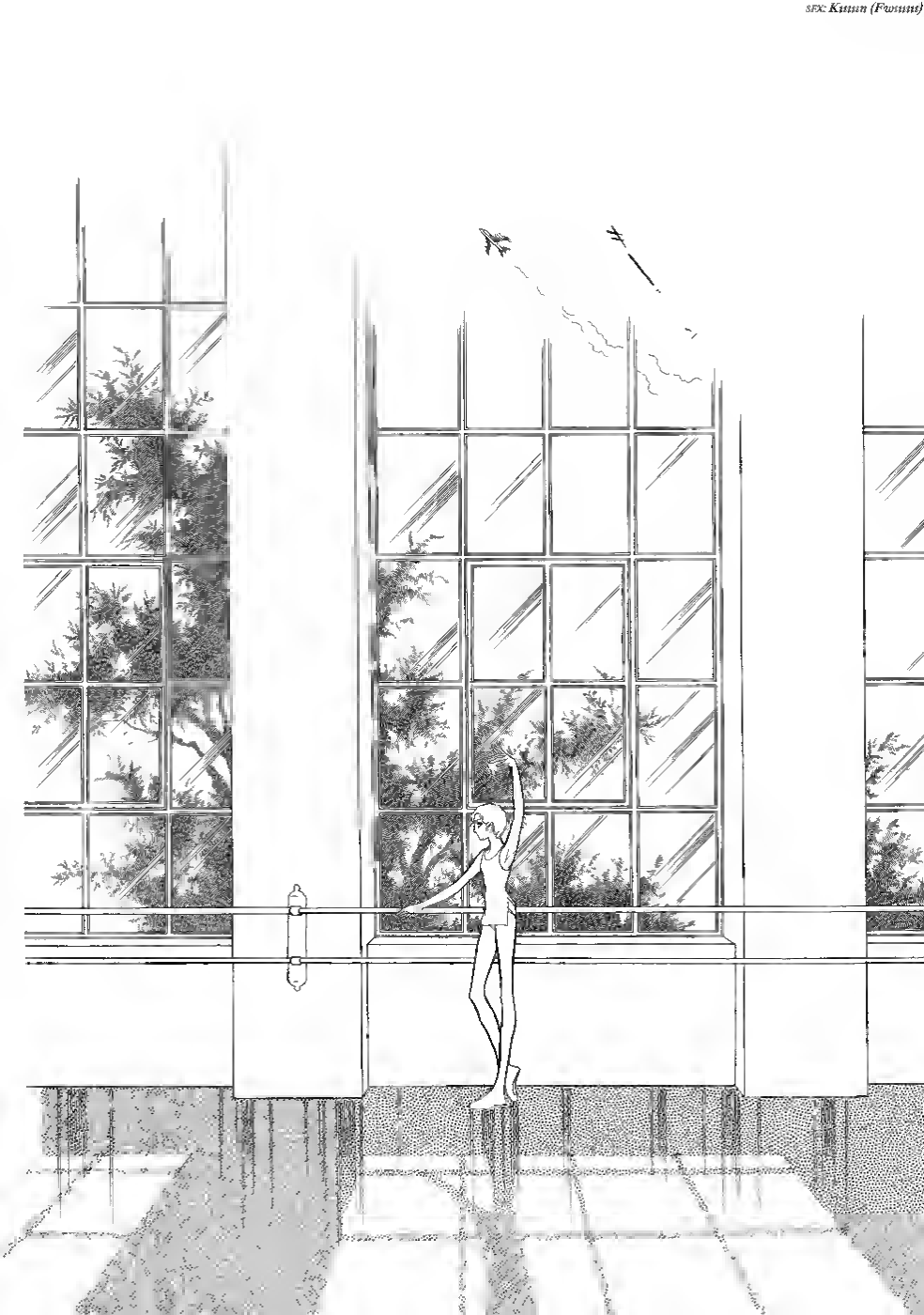
REMEMBER TO REMAIN OPEN AND WILLING.
WITHOUT THAT, YOU WILL LEARN NOTHING!
GO ABSORB EVERY BIT YOU CAN!
YES, I WILL!
A D
SEE YOU SOON!

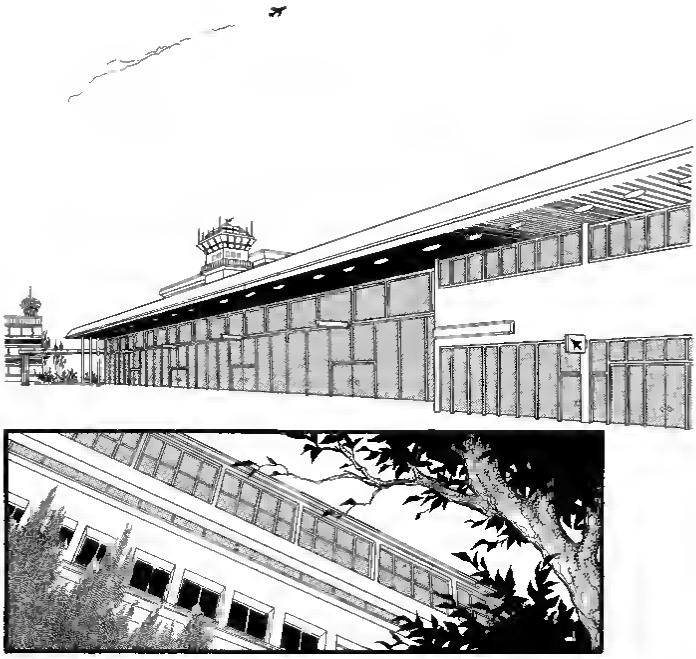


SFX: Goooo (Roooaar)


IT'S NOT GOODBYE! IT'S THE NEXT STEP TOWARDS MY FUTURE!
THIS IS DIFFERENT FROM THE TIME I WAS LEFT BEHIND IN JAPAN.
I'LL BE WAITING!
SENSE!!
SFX. Zukin (Throb)
I'LL SHOW THEM!
JUST WATCH ME!
I WON'T BE LONELY AT ALL!
SFX. Para (Flip)
SFX. Gasa, gon (Rustle, clink)
CANDY! AND A LETTER?
OOH! LILIANA'S GIFT!
FROM LARISSA!?


I take back what I said about not accepting you
I got off track for a moment.
But don't expect me to like you.
See you in one month!
OH!
P.S. I just don't like the way you dance
Hahaha hahahaha!
Haha hahaha!




Need a ride, miss?
Get in!
NO! NO!
NOT A TAXI! A BUS OR SUBWAY!
TO CENTRAL LONDON!

I DON'T HAVE MUCH MONEY.
IN MOSCOW, THE JAPANESE STAFF HANDLED THINGS, BUT HERE I'M ON MY OWN.
WHAT'LL I DO?
MY ENGLISH MUST BE PRETTY BAD!
I CAN'T WASTE DADDY'S FUNDS
SFX: Pan pan pan (Honk honk honk)
I DIDN'T KNOW WHAT TO DO!
YAY! THIS IS GREAT!
MASUMI! I'VE COME FOR YOU!
HE ALWAYS RESCUES ME WHEN I NEED HELP!
I THOUGHT AS MUCH!
WE WERE ALL CONCERNED WHEN YOU GOT HELD UP IN MOSCOW.
FERNANDO-SAN!
SFX: Bau baruru (Vroom vroom)

OH?
EVERYONE? WHY?
REHEARSING?
FOR WHAT?
THE BALLET OUR GROUP WILL BE PERFORMING!
'CAUSE,
WE FOREIGN STUDENTS...
COULDN'T START REHEARSING TILL YOU GOT HERE.
ME!?
THE LITTLE HUMPBACKED HORSE!?

Buckingham Palace

The first time ballet was performed by the English people in England was in May of 1931. Soon after, ballet spread like wildfire throughout the British Isles

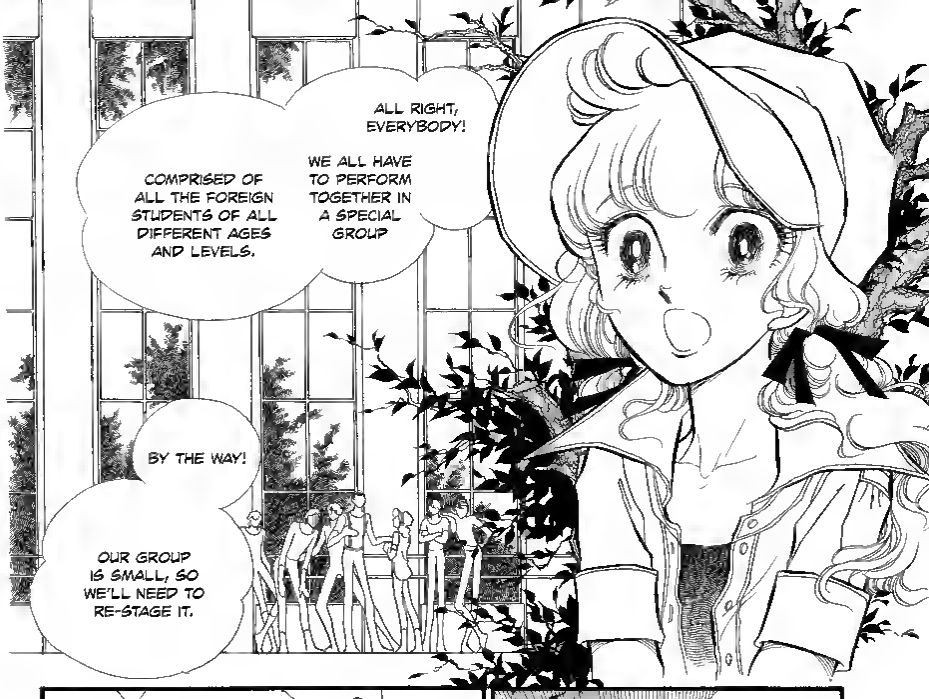
In October 1956, by royal charter of Queen Elizabeth II, three ballet companies and schools were combined to form the Royal Ballet School

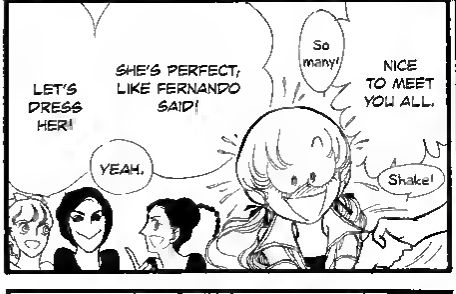
Royal Ballet School

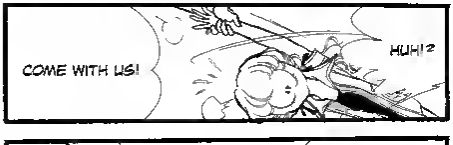
Royal Ballet School
Class Recital Advanced Class

Students must choose from one of the following
Spring Waters
The Little Humpbacked Horse
The Firebird
Salome
Scheherazade

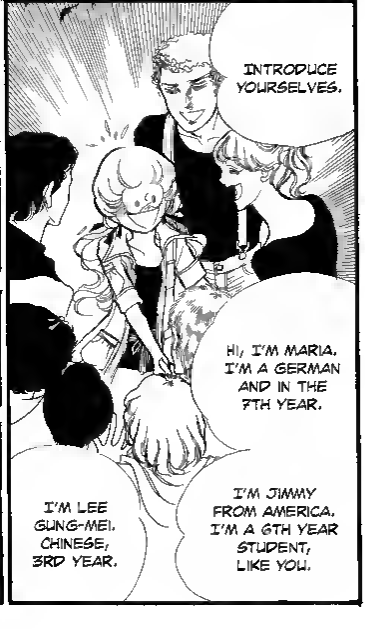
In just a few years, England became one of the top ballet nations in the world

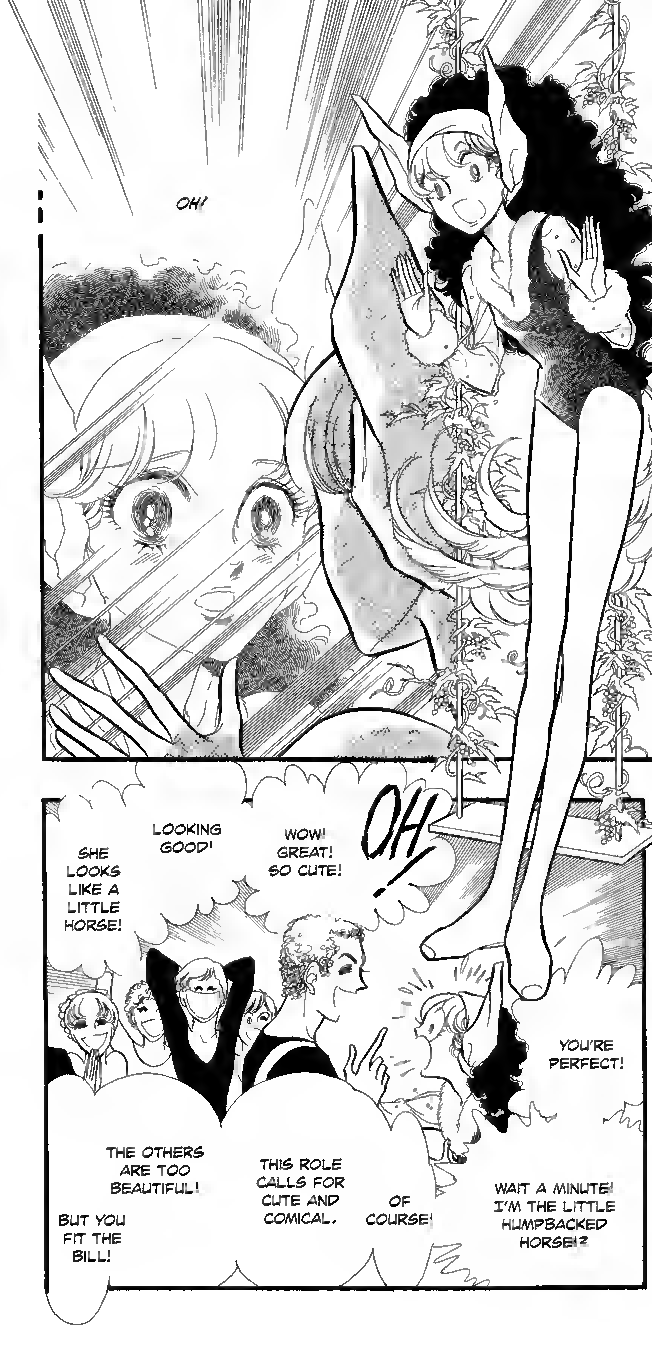

ALL RIGHT, EVERYBODY!
WE ALL HAVE TO PERFORM TOGETHER IN A SPECIAL GROUP
COMPRISED OF ALL THE FOREIGN STUDENTS OF ALL DIFFERENT AGES AND LEVELS.
BY THE WAY!
OUR GROUP IS SMALL, SO WE'LL NEED TO RE-STAGE IT.


LET'S DRESS HER!
SHE'S PERFECT, LIKE FERNANDO SAID!
So many!
NICE TO MEET YOU ALL.
YEAH.
Shake!


COME WITH US!
HUH!?

WHAT'RE YOU DOING? WAIT!


INTRODUCE YOURSELVES.
HI, I'M MARIA. I'M A GERMAN AND IN THE 7TH YEAR.
I'M JIMMY FROM AMERICA. I'M A 6TH YEAR STUDENT, LIKE YOU.
I'M LEE GUNG-MEI. CHINESE, 3RD YEAR.


OH!
OH!
SHE LOOKS LIKE A LITTLE HORSE!
LOOKING GOOD!
WOW! GREAT! SO CUTE!
YOU'RE PERFECT!
WAIT A MINUTE! I'M THE LITTLE HUMPBACKED HORSE!?
OF COURSE!
THIS ROLE CALLS FOR CUTE AND COMICAL.
THE OTHERS ARE TOO BEAUTIFUL!
BUT YOU FIT THE BILL!

Bring two chairs!
Hold that end
Move the desks
Bring two lights and tape!
NO INSTRUCTORS.
WE, THE STUDENTS, ARE TOTALLY RESPONSIBLE FOR EVERYTHING: THE CHOREOGRAPHY, STAGING, MUSIC, LIGHTING AND COSTUMES.
UM... WHERE IS OUR INSTRUCTOR?
GREAT! LET'S GET STARTED!
GEE... THANKS.
WHY DO I FEEL LIKE I'VE BEEN TRICKED INTO THIS?
WOW!
SO WE ALL HAVE TO WORK TOGETHER TO MAKE IT HAPPEN!
BALLET IS A COMPREHENSIVE ART FORM, SO THIS IS AN OPPORTUNITY FOR US TO LEARN ABOUT TEAMWORK.
MASUMI! YOU'RE THE LEAD ROLE OF THE LITTLE HUMPBACKED HORSE!
MUSIC!

SFX: Ku, pachi pachi (Giggle, clap clap)

THESE TOE SHOES FEEL SO GOOD!
YUP!
AND A GREAT ASSET TO OUR CLASS!
SHE'S JUST AWESOME!

In return for driving away a horse who ravaged the fields, Ivanushka the Simpleton received two horses with golden manes and a little humpbacked horse.

HIJIRI MASUMI... A CONTENDER FOR THE BOLSHOI LEAD.
I SEE.
THAT'S HER.
IMAGINE THE VERY CLASSICAL, CONSERVATIVE BOLSHOI, CHOOSING A FOREIGNER!
THE POSSIBILITY CAUSED QUITE A STIR.
I HEAR SERGEYEV TRAINS HER PERSONALLY.
OH?
SO IS SHE REALLY BETTER THAN KYOGOKU, THE INJURED GIRL?
WHO KNOWS?
OUR HOPEFUL, SYDNEY EKLUND, SAID SHE SAW MASUMI DANCE THE BLACK SWAN.
THIS NEXT RECITAL... WILL BE VERY INTERESTING.

BE UP BY 7 A.M.
MEALS ARE ON THE FIRST FLOOR. CLASSES START AT 8.30.
HERE'S YOUR ROOM.
OKAY.
YOUR ROOMMATE WILL RETURN TOMROROW MORNING.
I'M EXHAUSTED!
I'M ALL ALONE IN ENGLAND!
I WONDER HOW SENSEI KYOGOKU-SAN AND THE OTHERS ARE DOING
GOTTA WORK HARD FROM TOMORROW ON!
Zzz.

SWAN

ARIYOSHI KYOKO

MARIS
SCANNER

MAYA PERRY (CMX)
TRANSLATOR

MARIS
PROOFREADER

MARIS
EDITOR

KRAMINA
QUALITY CONTROL

SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

HEY!
HEY!
YOU!
HUH ?
Wha ?
SYDNEY!?
YOU MEAN...
YOU'RE MY ROOMMATE?
YOUR ROOMMATE WILL RETURN TOMORROW.
WHY ARE YOU HERE!?
I JUST CAME BY WITH MY STUFF, AND FOUND YOU HERE!
THAT'S MY LINE!

WHO KNEW IT WAS YOU?
THE DORM DIRECTOR SAID A FOREIGN STUDENT WAS COMING.
Ow!
I GUESS SO!
AS IF! WHO NEEDS THEM!?
BECAUSE THEY REFUSE TO TRAIN "DANCERS LACKING MANNERS"!
What?
I GOT REJECTED.
DIDN'T YOU APPLY TO MOSCOW FOR TRAINING?
OH, NO!
SFX Rin gon (Ding-dong)
I HEARD YOUR CLASS IS DOING THE LITTLE HUMPBACKED HORSE.
AND I LOOK FORWARD TO WATCHING YOU DANCE!
ANYWAY, WE'RE BOTH HERE NOW
THE BELL! HURRY!
WE'LL MISS BREAKFAST!
THEY WON'T FEED US AGAIN TILL NOON!
CAN'T WAIT TO SEE IT!

SFX: Chun chun chun, pi pi (Tweet titter tweet)
GEE!
THE AUDIO-VISUAL ROOM. WHERE IS ROOM 52?
I'LL JUST MAKE IT!
I HOPE THERE'S NO MORE DRAMA BETWEEN US!
AS YOU CAN SEE IN THE FILM, BODY WEIGHT IS FORWARD IN THIS GRAND JETÉ.
GOSH... I CAN BARELY PLAY SIMPLE TUNES!
PIANO LESSONS NEXT!
SFX: Bi bi (Eek eek)
GOSH.
IT'S SO DIFFERENT FROM JAPAN.
BALLET THEORY, MUSIC AND REGULAR STUDIES IN THE MORNING, AND BALLET CLASSES IN THE AFTERNOON.
HOW DOES EVERYONE KEEP UP?
NOW HISTORY CLASS.
SFX: Pita pita (Grip)
SFX: Doa doa (Rush rush)

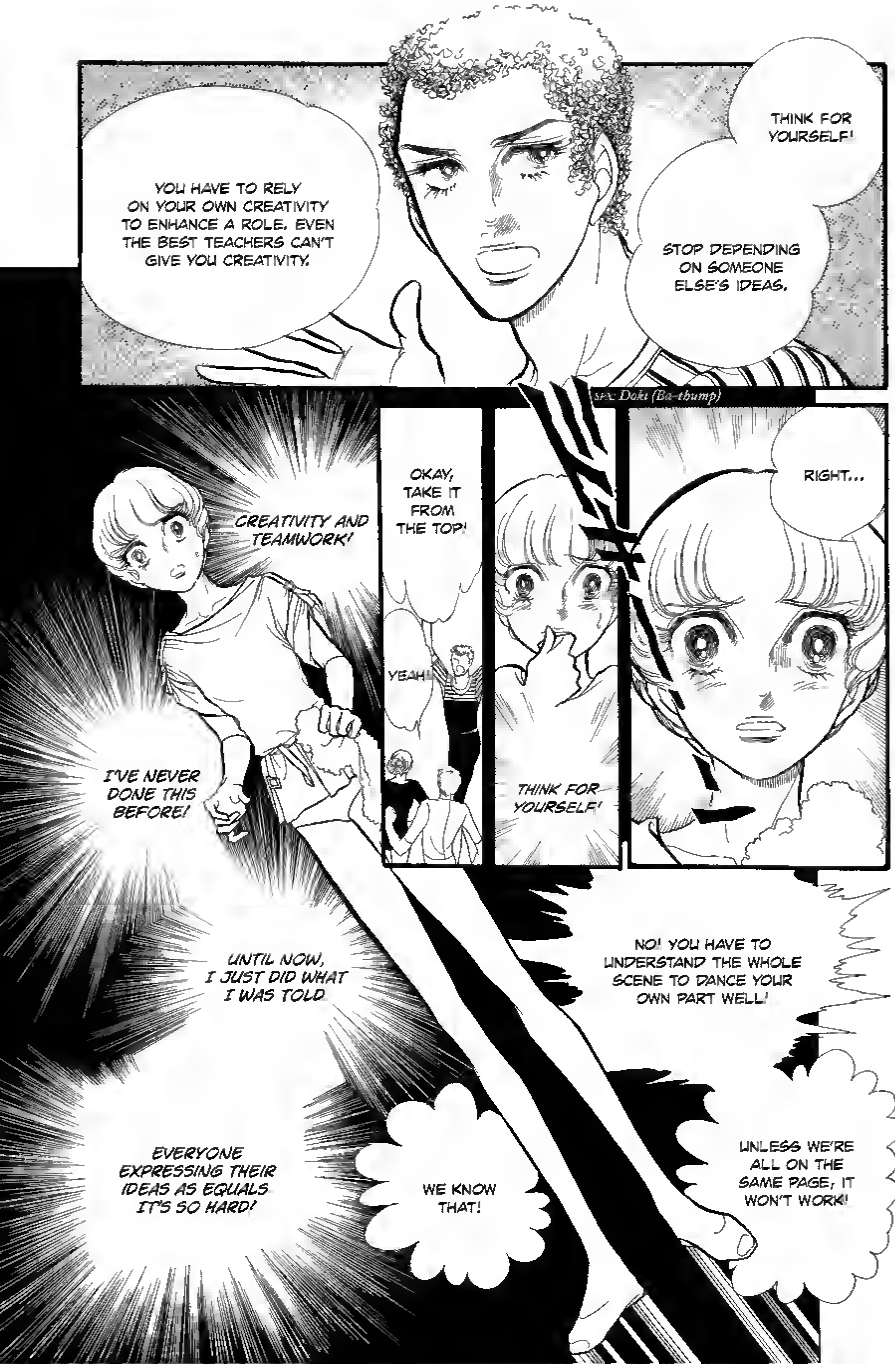
JAPAN HAS A LONG WAY TO GO!
THEY TEACH EVERYTHING, INCLUDING BALLET HISTORY, THEORY AND THE BASICS!
ENGLAND ADOPTED BALLET LATER THAN JAPAN, YET THE QUALITY HERE IS AS GOOD AS IN RUSSIA
HOW WAS YOUR FIRST DAY?
IT'S ALL SO NEW, MY HEAD IS SPINNING!
DON'T WORRY
YOU'LL GET USED TO IT.
HEY, TAKE A LOOK AT THIS!
WE ALL FEEL THAT WAY AT FIRST!
FERNANDO-SAN!
sic: Kacha (Clink)

TICKETS TO ROMEO AND JULIET STARRING MARGOT FONTEYN AND RUDOLF NUREYEV!
TA-DAH!
AT WHAT?
THE ROYAL OPERA HOUSE IN COVENT GARDEN, FIRST ROW BALCONY SEATS!
WOW! OH, MY GOODNESS!
THESE MUST HAVE COST YOU A LOT!
WHAT!? ARE YOU SURE!?
ABSO-LUTELY!
TWO TICKETS. WILL YOU GO WITH ME?
IT'S A DATE, THEN!
KYAA! OH, HOW AWESOME!
SURE!
SEE YOU LATER IN CLASS!

FERNANDO-SAN IS SO NICE!
WE'LL WORK ON CHOREOGRAPHY AFTER THIS.
LESS BLUE LIGHTS.
BRIGHTER IS BETTER.
THAT'S GOOD. STOP.
SURE!
UNE, DEUX, TROIS. NO ROOM FOR ANOTHER ATTITUDE.
MUSIC, PLEASE.
UNE, DEUX, TROIS. LET'S TRY ANOTHER STEP.
BUT IT'S WORKED BEFORE!
IT JUST WON'T WORK WITH THE QUEEN'S DANCE.
FERNANDO, ABOUT THE GIRLS' PART.

SFX: Zawa wawa gaya gaya (Chitter chatter chitter chatter)

SFX. Pan pan pan (Clap clap clap)


YOU HAVE TO RELY ON YOUR OWN CREATIVITY TO ENHANCE A ROLE. EVEN THE BEST TEACHERS CAN'T GIVE YOU CREATIVITY.
THINK FOR YOURSELF!
STOP DEPENDING ON SOMEONE ELSE'S IDEAS.
SFX: Doki (Ba-thump)
CREATIVITY AND TEAMWORK!
OKAY, TAKE IT FROM THE TOP!
YEAH!
THINK FOR YOURSELF!
RIGHT...
I'VE NEVER DONE THIS BEFORE!
UNTIL NOW, I JUST DID WHAT I WAS TOLD.
NO! YOU HAVE TO UNDERSTAND THE WHOLE SCENE TO DANCE YOUR OWN PART WELL!
EVERYONE EXPRESSING THEIR IDEAS AS EQUALS. IT'S SO HARD!
WE KNOW THAT!
UNLESS WE'RE ALL ON THE SAME PAGE, IT WON'T WORK!

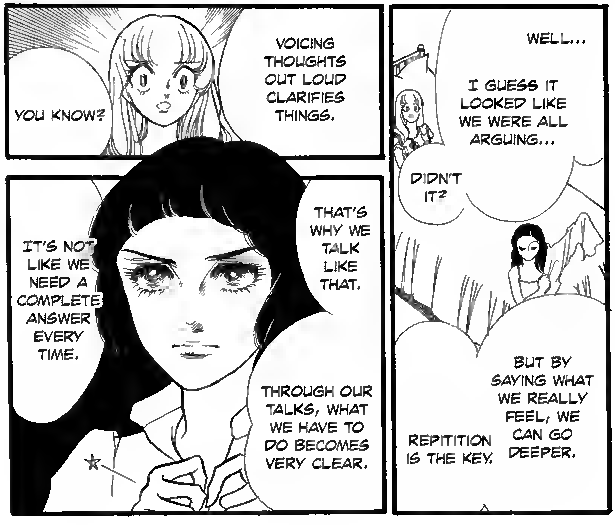
THE LIGHT'S STILL ON OVER THERE.
I THOUGHT WE WERE THE LAST ONES.
NO WAY!
WHOA!
LOOK AT THE TIME.
I'M DYING HERE!
LET'S SHOWER AND GO HOME!
I'M STARVING.
I'M TOO HUNGRY TO SLEEP!
I'M OFF TO BED.

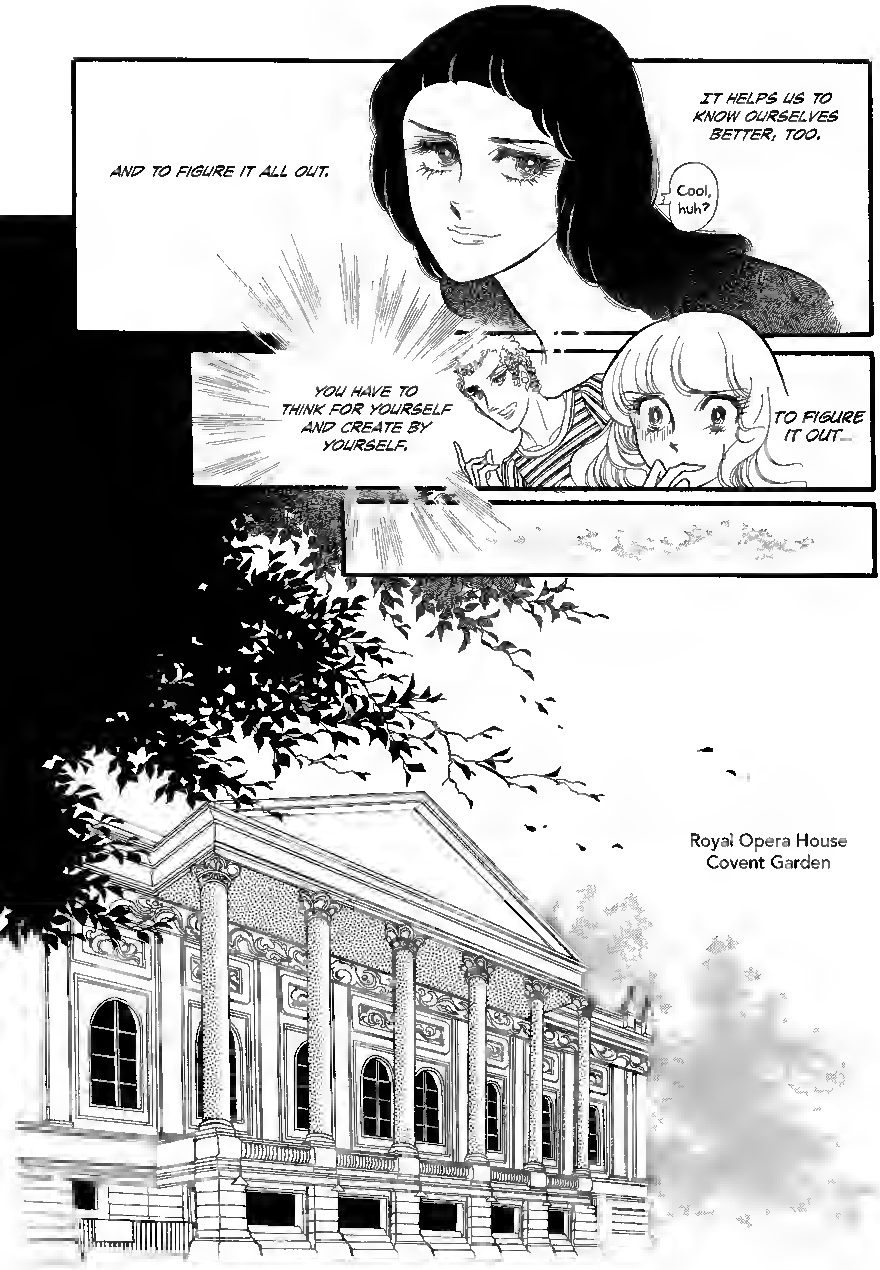
THEY'RE STILL HERE.
THE 6TH YEAR CLASS.
IT'S THE FIRE-BIRD.
SUCH DEDICATION!
I HAVE TWO MINUTES TO SHOW RAGE, IRRITATION, PANIC!
HOLD ON! EMOTIONS SHOULD BE IN RESPONSE TO AN ACTION!
IF YOU START WITH ANGER, YOU'LL HAVE NOWHERE TO GO!
THAT'S NOT IT! I WANT TO SHOW THE FIREBIRD'S HATRED OF KASHCHEI IN THIS SCENE!
TELL ME IF ALL YOU SEE IS HATRED!
FINE! I'LL TRY AGAIN!

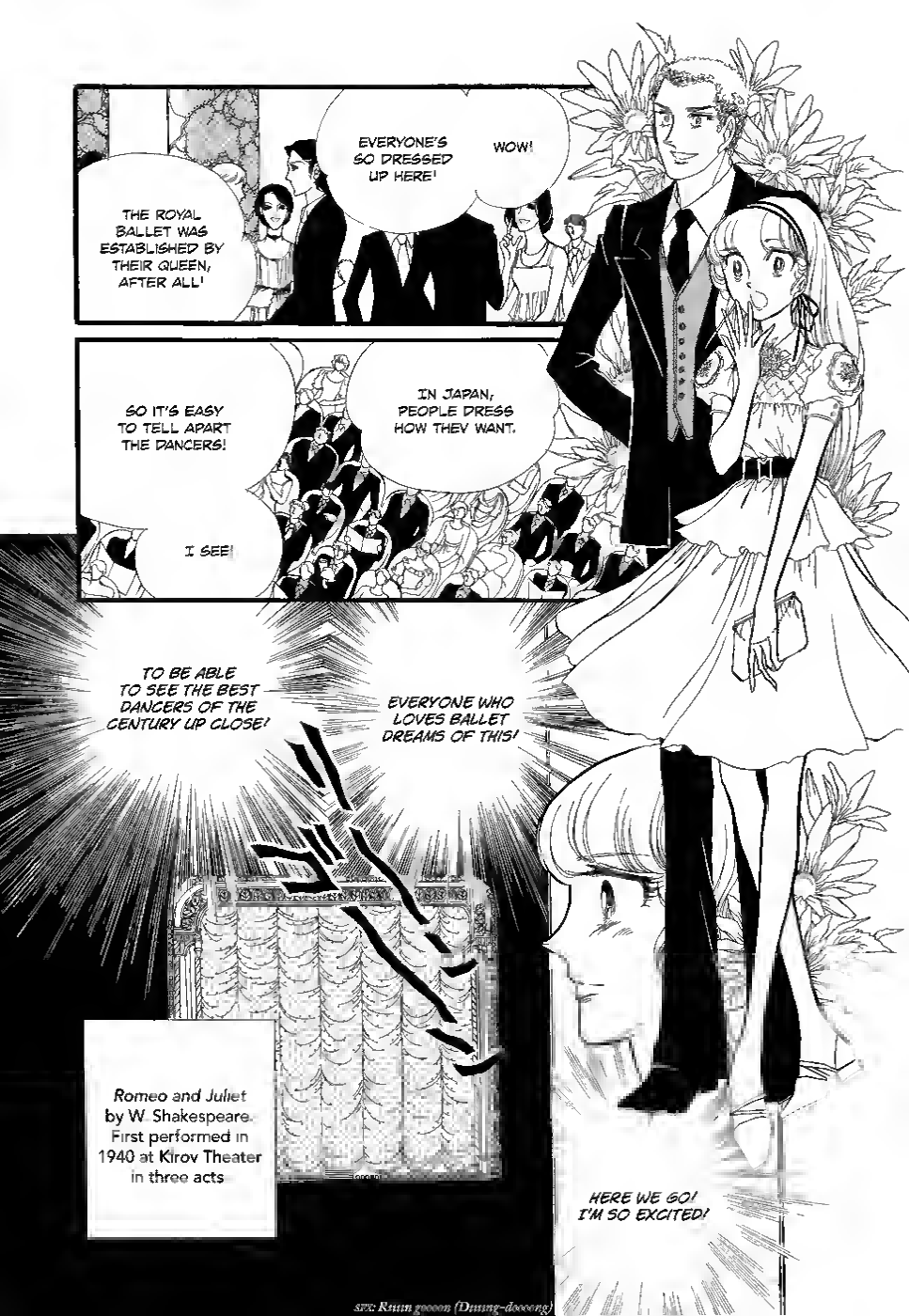
I CALLED HER A ONE-DIMENSIONAL ACROBAT!
SYDNEY EKLUND
I WAS WRONG!
SHE HAS INCREDIBLE VERSATILITY!
AND I HAVE TO COMPETE AGAINST HER!

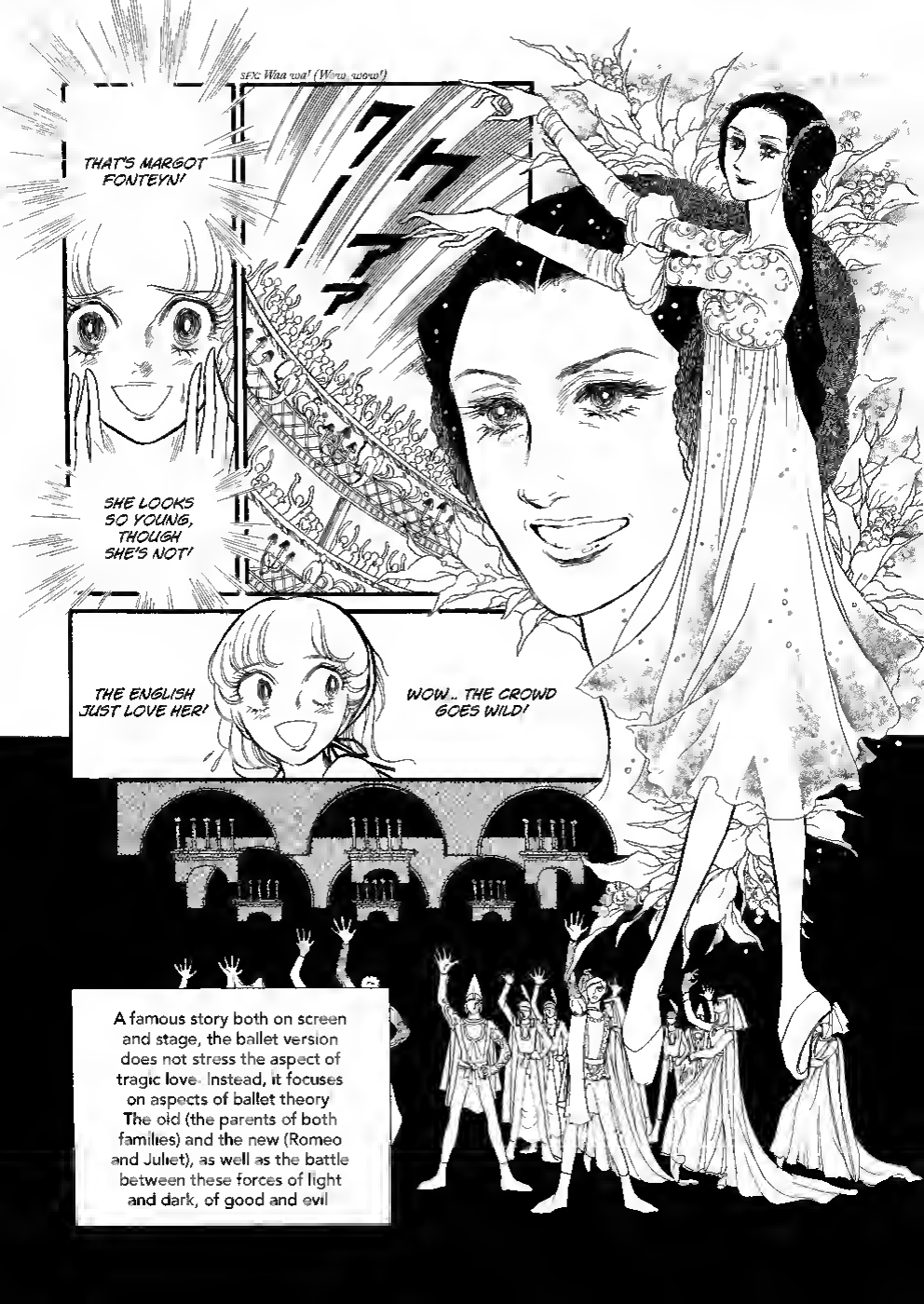
Phew!
WHERE'S THE WATER?
OH, NO!
SFX Ga han (Click)
SHUCKS!
SFX Pa (Click)
OH!
YOU'RE UP!
SFX Sa (Reach)

YOU WERE GREAT!
SYDNEY ...
YOUR FIREBIRD IS SO DEEP.
YOU EXPRESSED SO MANY EMOTIONS VERY WELL.
BUT GOOD OR BAD IS BESIDE THE POINT.
HMPH.
THANKS.

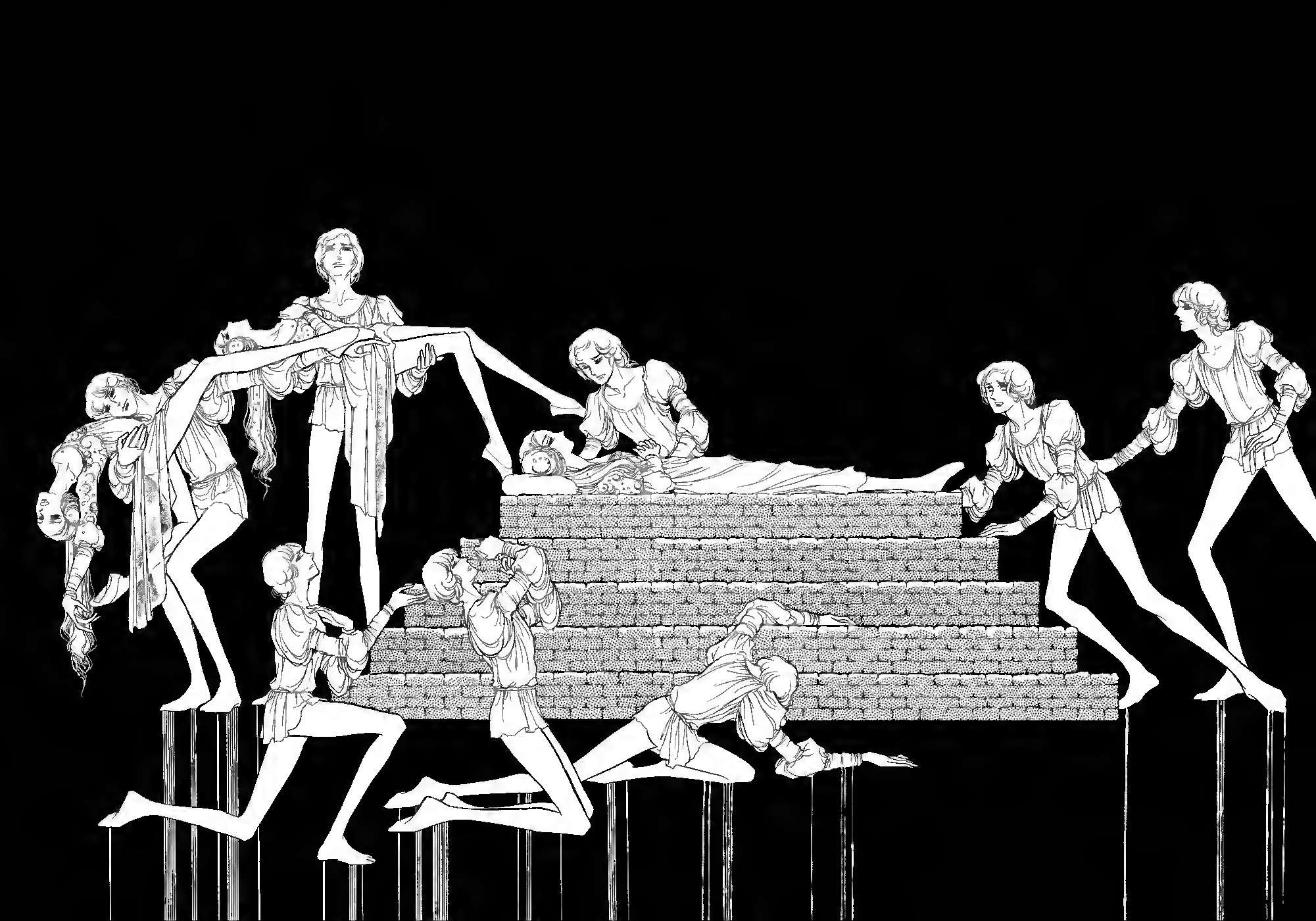

YOU KNOW?
VOICING THOUGHTS OUT LOUD CLARIFIES THINGS.
IT'S NOT LIKE WE NEED A COMPLETE ANSWER EVERY TIME.
THAT'S WHY WE TALK LIKE THAT.
THROUGH OUR TALKS, WHAT WE HAVE TO DO BECOMES VERY CLEAR.
WELL...
I GUESS IT LOOKED LIKE WE WERE ALL ARGUING...
DIDN'T IT?
REPITITION IS THE KEY.
BUT BY SAYING WHAT WE REALLY FEEL, WE CAN GO DEEPER.


AND TO FIGURE IT ALL OUT.
IT HELPS US TO KNOW OURSELVES BETTER, TOO.
Cool, huh?
YOU HAVE TO THINK FOR YOURSELF AND CREATE BY YOURSELF.
TO FIGURE IT OUT...
Royal Opera House
Covent Garden

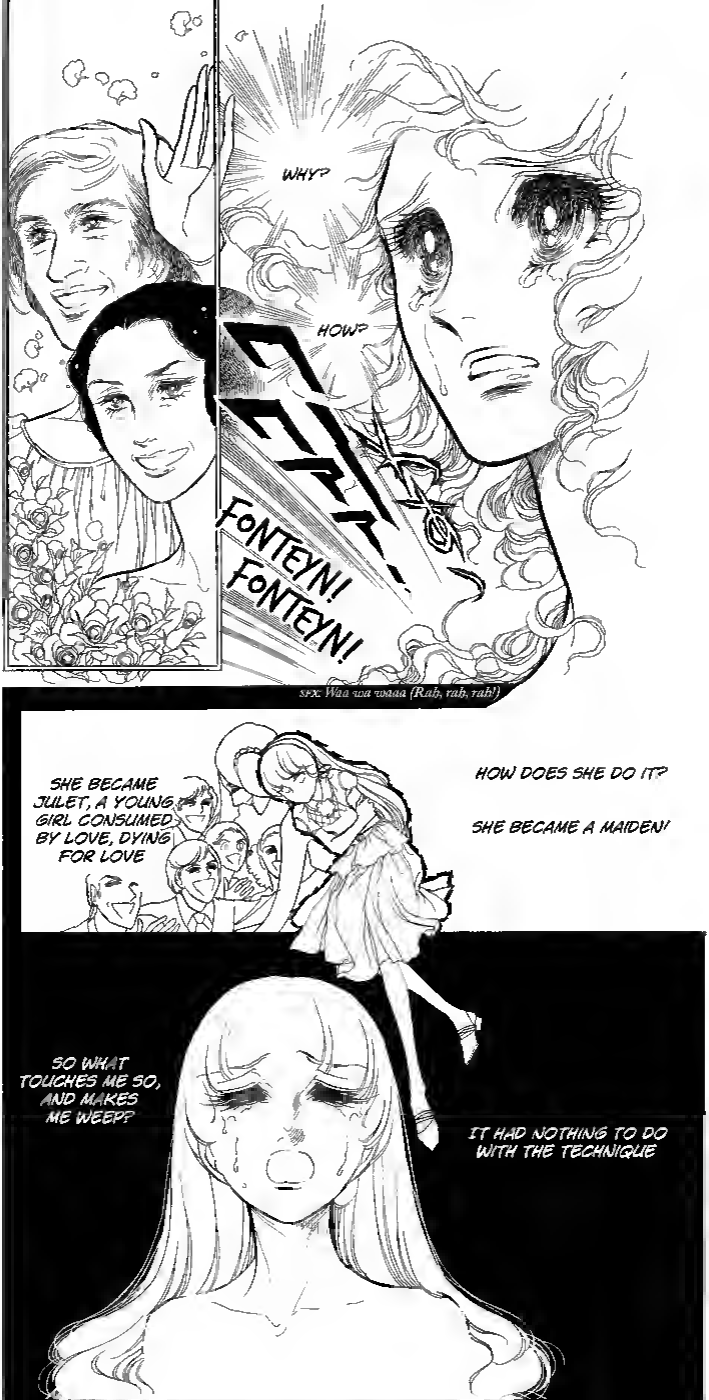

THE ROYAL BALLET WAS ESTABLISHED BY THEIR QUEEN, AFTER ALL!
EVERYONE'S SO DRESSED UP HERE!
WOW!
SO IT'S EASY TO TELL APART THE DANCERS!
I SEE!
IN JAPAN, PEOPLE DRESS HOW THEY WANT.
TO BE ABLE TO SEE THE BEST DANCERS OF THE CENTURY UP CLOSE!
EVERYONE WHO LOVES BALLET DREAMS OF THIS!
Romeo and Juliet by W. Shakespeare. First performed in 1940 at Kirov Theater in three acts
HERE WE GO! I'M SO EXCITED!
SFX: Rrrrrr gooooo (Drrrrrr-doooong)


SFX: Waa wa! (Wow, wow!)
THAT'S MARGOT FONTEYN!
SHE LOOKS SO YOUNG, THOUGH SHE'S NOT!
THE ENGLISH JUST LOVE HER!
WOW.. THE CROWD GOES WILD!
A famous story both on screen and stage, the ballet version does not stress the aspect of tragic love. Instead, it focuses on aspects of ballet theory The old (the parents of both families) and the new (Romeo and Juliet), as well as the battle between these forces of light and dark, of good and evil

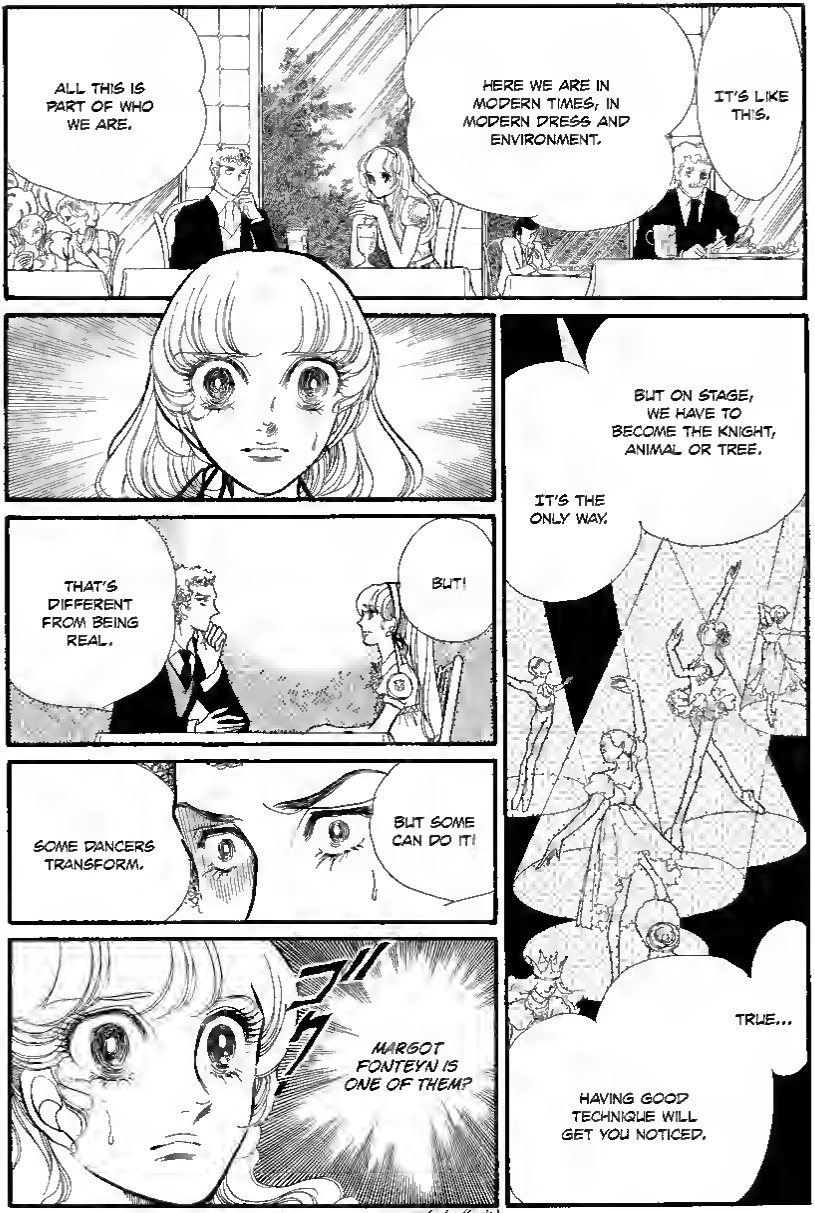
This ballet contains 52 tunes and flows so well there is no distinction between the mime and dance.
Romeo is banished after murdering Tybalt.
It is a splendid expression of dance created by the perfect blend of the musician, choreographer and dancers.
Juliet grieves.



FONTEYN! FONTEYN!
THAT WASN'T FONTEYN... THAT WAS JULIET!
SFX. Waa waaa waaa (Wow wow, wow)
SFX. Kuaaa (Sniff)


WHY?
HOW?
FONTEYN!
FONTEYN!
sfx: Waa wa waaa (Rah, rah, rah!)
SHE BECAME JULET, A YOUNG GIRL CONSUMED BY LOVE, DYING FOR LOVE
HOW DOES SHE DO IT?
SHE BECAME A MAIDEN!
SO WHAT TOUCHES ME SO, AND MAKES ME WEEP?
IT HAD NOTHING TO DO WITH THE TECHNIQUE

WOW!
I'VE NEVER FELT LIKE THIS.
WHY?
WHAT YOU FELT WAS JULIET, A GIRL FROM THE MIDDLE AGES, WHO WAS IN LOVE.
THE REAL JULIET, IN THE FLESH.
YES...
IT'S LIKE YOU SAY.
WHAT DO YOU MEAN?
HOW COULD...?
THE REAL JULIET?

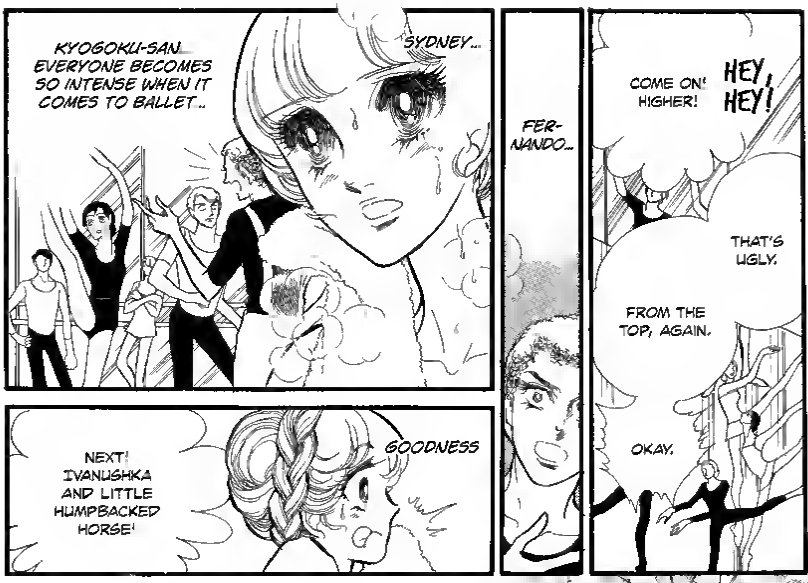

ALL THIS IS PART OF WHO WE ARE.
HERE WE ARE IN MODERN TIMES, IN MODERN DRESS AND ENVIRONMENT.
IT'S LIKE THIS.
BUT ON STAGE, WE HAVE TO BECOME THE KNIGHT, ANIMAL OR TREE.
IT'S THE ONLY WAY.
THAT'S DIFFERENT FROM BEING REAL.
BUT!
SOME DANCERS TRANSFORM.
BUT SOME CAN DO IT!
フッ
MARGOT FONTEYN IS ONE OF THEM?
TRUE...
HAVING GOOD TECHNIQUE WILL GET YOU NOTICED.

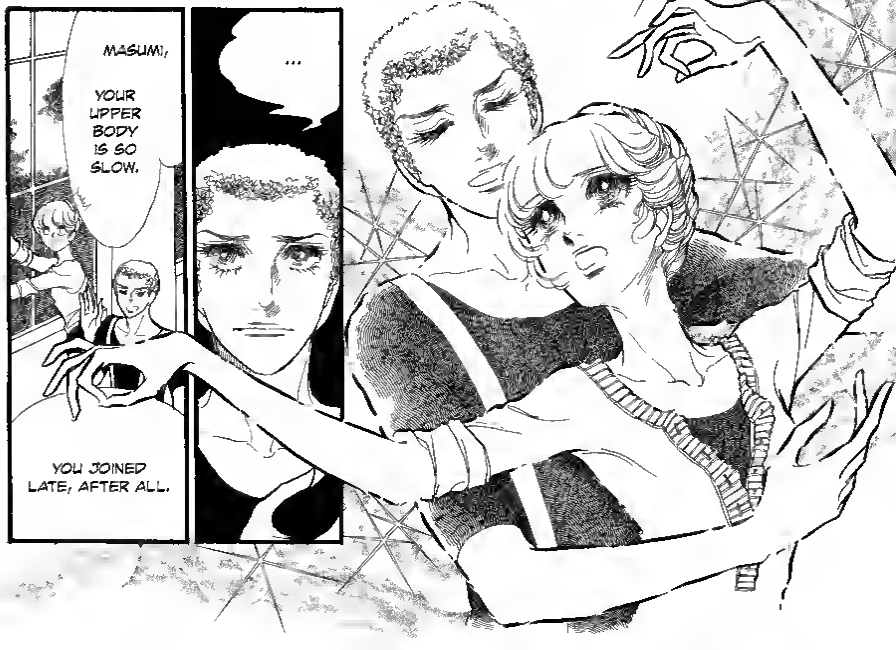
HOW DO YOU BECOME CREATIVE?
BY ALLOWING YOURSELF TO HAVE A FERTILE MIND.
EVEN ONE DANCE STEP TAKES CREATIVITY.
WITHOUT IT, YOU CAN'T TOUCH THE HEART OF YOUR AUDIENCE.
OUR CREATIVITY GROWS WITH OUR THOUGHTS AND IMAGINATION.
TECHNIQUE ALONE DOESN'T CUT IT. WE'LL FOREVER BE FAKES WITHOUT CREATIVITY.
...!
HOW DAUNTING.
YES.
EXTREMELY.
JUST A HANDFUL OF DANCERS HAVE THAT ABILITY!
THEY CAN BECOME ANYTHING.
TRANSFORMATION IS THE HALLMARK OF A CREATIVE DANCER!

WITHOUT CREATIVITY, WE'RE NOTHING.
THIS HOLDS TRUE FOR ANY OF THE ARTS.
TAKE PAINTERS!
IT'S NOT ABOUT DRAWING WELL.
TECHNIQUE ALONE DOES NOT MAKE A GOOD PAINTER.
NO WAY.
IT'S THE ABILITY TO CREATE!
DANCERS EXPRESS THROUGH DANCE. PAINTERS THROUGH PAINTING. MUSICIANS THROUGH MUSIC. BUT IT'S ALL THE SAME PROCESS.
PAINTINGS ARE JUST ONE FORM OF EXPRESSION.
SO WE MUST STRIVE FOR INNER COMPLETION AND JOY.
WE HAVE CHOSEN BALLET TO EXPRESS OURSELVES.
IT'S OUR DESTINY.

WE DON'T EVEN KNOW IF WE'LL MAKE IT!
IT'S OUR DESTINY.
WE MUST STRIVE FOR INNER COMPLETION AND JOY.
IF YOU DON'T HAVE THE EYES TO SEE IT, ALL YOU'LL NOTICE IS THE TECHNIQUE.
BY OBSERVING OTHERS, WE LEARN ABOUT THE ART OF SELF-EXPRESSION.
BUT ONE THING IS FOR SURE.
EVEN IF WE CHOOSE THE SAME PATHS, OUR LIVES WILL STILL BE VERY DIFFERENT.
IF YOUR HEART IS NOT OPEN...
THE EYES...
SEE?
SOMEDAY I'LL UNDERSTAND.
IT'LL SINK IN.
ALL OF IT.
OH! YES!

SO HOW DOES ONE DANCE IT TO MAKE IT REAL?
THE LITTLE HUMPBACKED HORSE IS A MYTHICAL CREATURE.
GIVING WARNINGS TO IVANUSHKA.
LITTLE HUMPBACKED HORSE, LITTLE HUMPBACKED HORSE.
THE FIREBIRD'S FEATHER WILL BRING MISFORTUNE
DO NOT PICK IT UP!
TROUBLE WILL ENSUE!
MOVE FASTER OR IVANUSHKA CAN'T COME IN ON TIME!
I DON'T GET IT!
JIMMY RAISE YOUR LEGS HIGHER!


KYOGOKU-SAN... EVERYONE BECOMES SO INTENSE WHEN IT COMES TO BALLET...
SYDNEY...
FER-NANDO...
COME ON! HIGHER!
HEY, HEY!
THAT'S UGLY.
FROM THE TOP, AGAIN.
OKAY.
NEXT! IVANUSHKA AND LITTLE HUMPBACKED HORSE!
GOODNESS


MASUMI,
YOUR UPPER BODY IS SO SLOW.
...
YOU JOINED LATE, AFTER ALL.

Ah.
HEY, NOW!
HAVE YOU NO THOUGHTS?
ALWAYS WANTING OTHERS' OPINONS.
WHY?
WAIT!
LET'S TRY IT!
TALK TO ME!
YOU'LL JUST GET MORE CONFUSED,
AND DIG A DEEPER HOLE.
IF YOU KEEP DEPENDING ON OTHERS,
YOU'LL NEVER BE ABLE TO DANCE A FLOWER, MUCH LESS A HORSE!

IVAN'S SOLO.
UNE, DEUX, TROIS.
LET'S TRY IT AGAIN.
NOW THE LITTLE HUMPBACKED HORSE.
WHAT'S WRONG?
UH...
MY LEGS WON'T MOVE!
I DON'T KNOW HOW TO DANCE THIS!

...
EVERYONE, PRACTICE YOUR PARTS.
OKAY.
SURE.
LET'S STOP HERE TODAY.
ALL RIGHT.
...
...
...

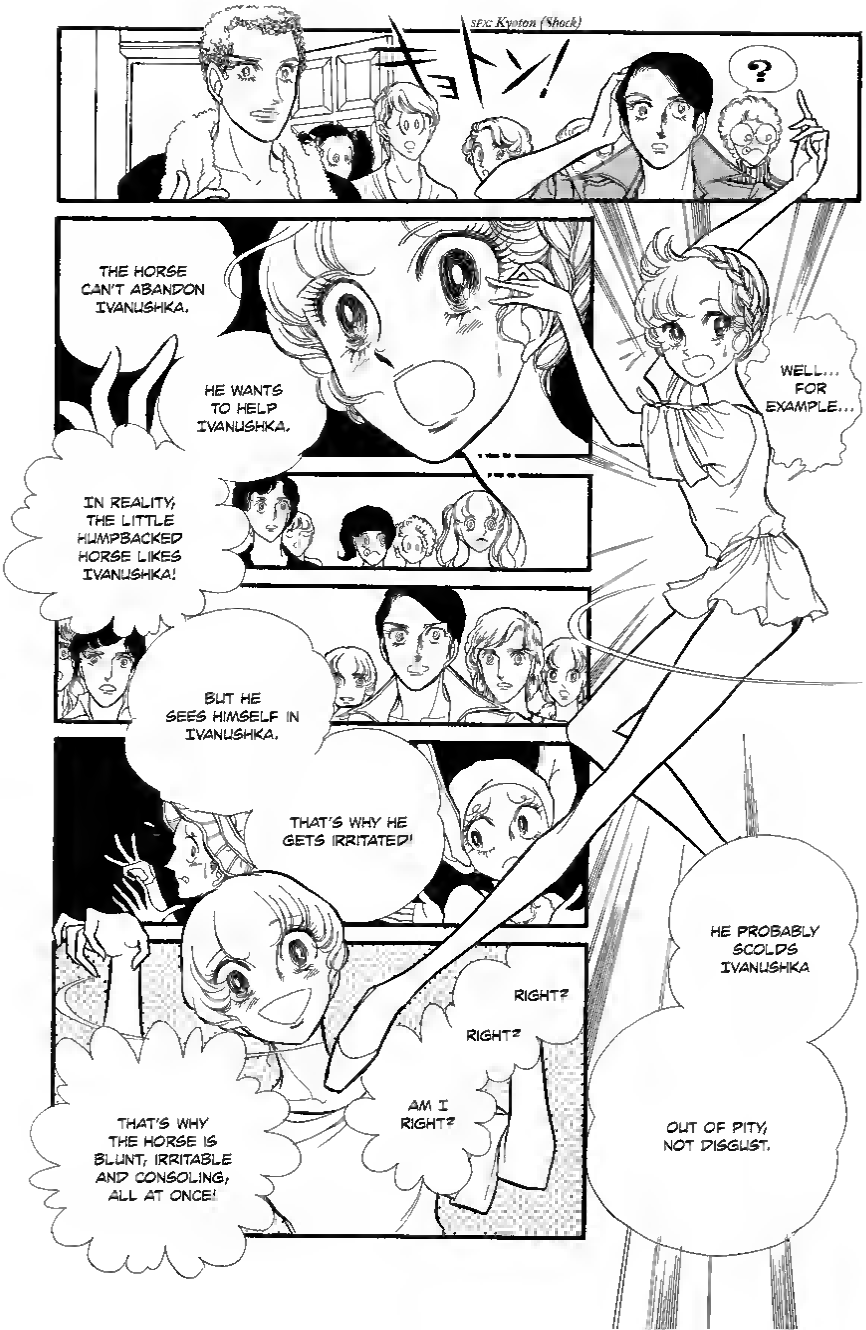
FERNANDO-SAN!
START THINKING ABOUT THE MEANING BEHIND EACH STEP.
I CAN'T BELIEVE YOU NEVER HAD TO THINK BEFORE.
IT'LL TOTALLY CHANGE THE WAY YOU DANCE.
HOW DO I DANCE THIS?
WHAT DO I DO?
I'VE MEMORIZED THE CHOREOGRAPHY
BUT HOW DO I BECOME A HORSE?

IT'S WHAT GIVES LIFE TO THE STEPS!
WITHOUT HEART AND SOUL, THERE'S NOTHING!
PERFECT TECHNIQUE IS NOT ENOUGH!
YOU NEED TO THINK FOR YOURSELF!
I JUST WANTED TO DANCE LIKE THE GOOD DANCERS.
UNTIL NOW...
INTERPRETING ROLES IS DIFFERENT.
BUT...
YOU HAVE TO ADD YOUR OWN CREATIVITY. NO ONE CAN DO THAT FOR YOU.
OBSERVING OTHERS WON'T HELP ME.
NOT UNLESS I CAN EXPRESS MYSELF.

SFX. Pon (Ploff)
YET THEY ALL HAVE TO TRUST ME.
I'M THE ONLY ONE NOT GETTING IT.
IT'S SO LATE IN THE GAME
THEY MUST HATE ME
GET SOME REST. THE RECITAL IS TOMORROW!
OKAY!
IT'S A WRAP!
WELL DONE!
TOMORROW'S A BIG DAY!
MEET AT 8 A.M.
GOTTA CLEAN MY TOE SHOES.
ANYBODY HAVE ROSIN?

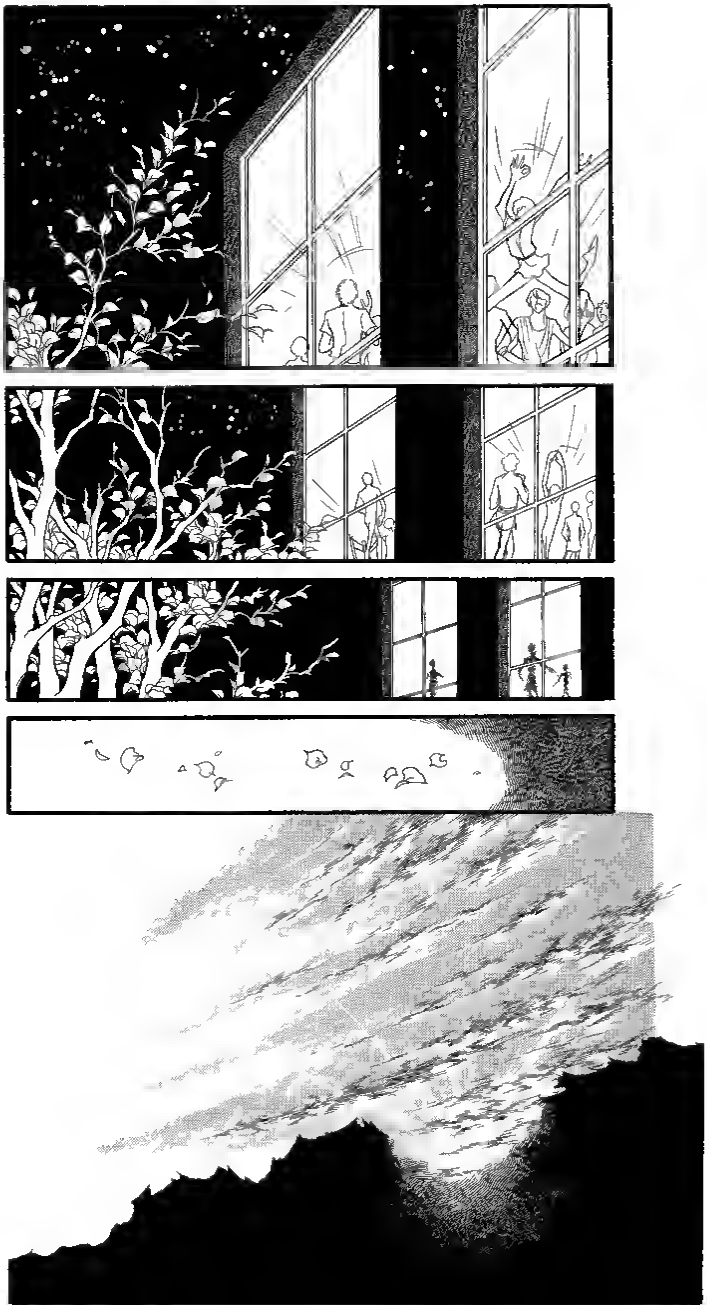
SFX. Gaya gaya wai wai (Chitter chatter)

SFX. *Doki doki (Ba thump ba thump)*


SFX: Kyoton (Shock)
?
THE HORSE CAN'T ABANDON IVANUSHKA.
HE WANTS TO HELP IVANUSHKA.
WELL... FOR EXAMPLE...
IN REALITY, THE LITTLE HUMPBACKED HORSE LIKES IVANUSHKA!
BUT HE SEES HIMSELF IN IVANUSHKA.
THAT'S WHY HE GETS IRRITATED!
HE PROBABLY SCOLDS IVANUSHKA
RIGHT?
RIGHT?
AM I RIGHT?
OUT OF PITY, NOT DISGUST.
THAT'S WHY THE HORSE IS BLUNT, IRRITABLE AND CONSOLING, ALL AT ONCE!

I...
I...
OH!
SFX: Mun (Crickets chirp)
SFX: Sa (Frush)
SURE!
SO WHAT IF WE DON'T SLEEP?
I'LL GET US SOME DINNER!
I'LL BRING THE OTHERS BACK HERE!
EVERYONE, GET BACK HERE!
LET'S GO FOR IT!

MOP THE FLOOR!
OH!
WHERE'S THE KING'S THRONE?
BRING THE PROPS BACK OUT.
GOT IT!
EVERYONE!
THANK YOU SO MUCH!
PLEASE BEAR WITH ME!
WHAT'S GOING ON?
THANK YOU!
THANKS SO MUCH!
HURRY!
WE'RE REHEARSING AGAIN.



SFX. Wat wat gaya gaya zawa (Chitter chatter)
TODAY YOU WILL SEE OUR PERFORMANCE
THE CULMINATION OF OUR HEARTS AND SOULS
SFX. Zawa zawa (Chitter chatter)

YEAH.

THE FOREIGN STUDENTS LOOK SO WORN OUT.

THE BEST CLASS OVERALL AND THE BEST INDIVIDUAL, SHALL WIN AWARDS

WE HOPE YOU WILL ENTERTAIN US INSTRUCTORS.

THERE THEY GO

SFX: *Goku (Gulp)*

6TH YEAR CLASS
THE FIREBIRD
CHOREOGRAPHY
BY JOHN BEYTON
FIREBIRD SYDNEY
EKLUND

To be continued

SWAN
ARIYOSHI KYOKO
MARIS
SCANNER
AOZORA
TRANSLATOR
MARIS
PROOFREADER
MARIS
EDITOR
MARIS
QUALITY CONTROL
SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

A Collection of Illustrations

SWAN ILLUSTRATION COLLECTION
Giselle

SWAN
ARIYOSHI KYOKO
MARIS
SCANNER
AOZORA
TRANSLATOR
MARIS
PROOFREADER
MARIS
EDITOR
MARIS
QUALITY CONTROL
SHOUJO MANGA MANIAC
WWW.SHOUJO-MANGA.ORG

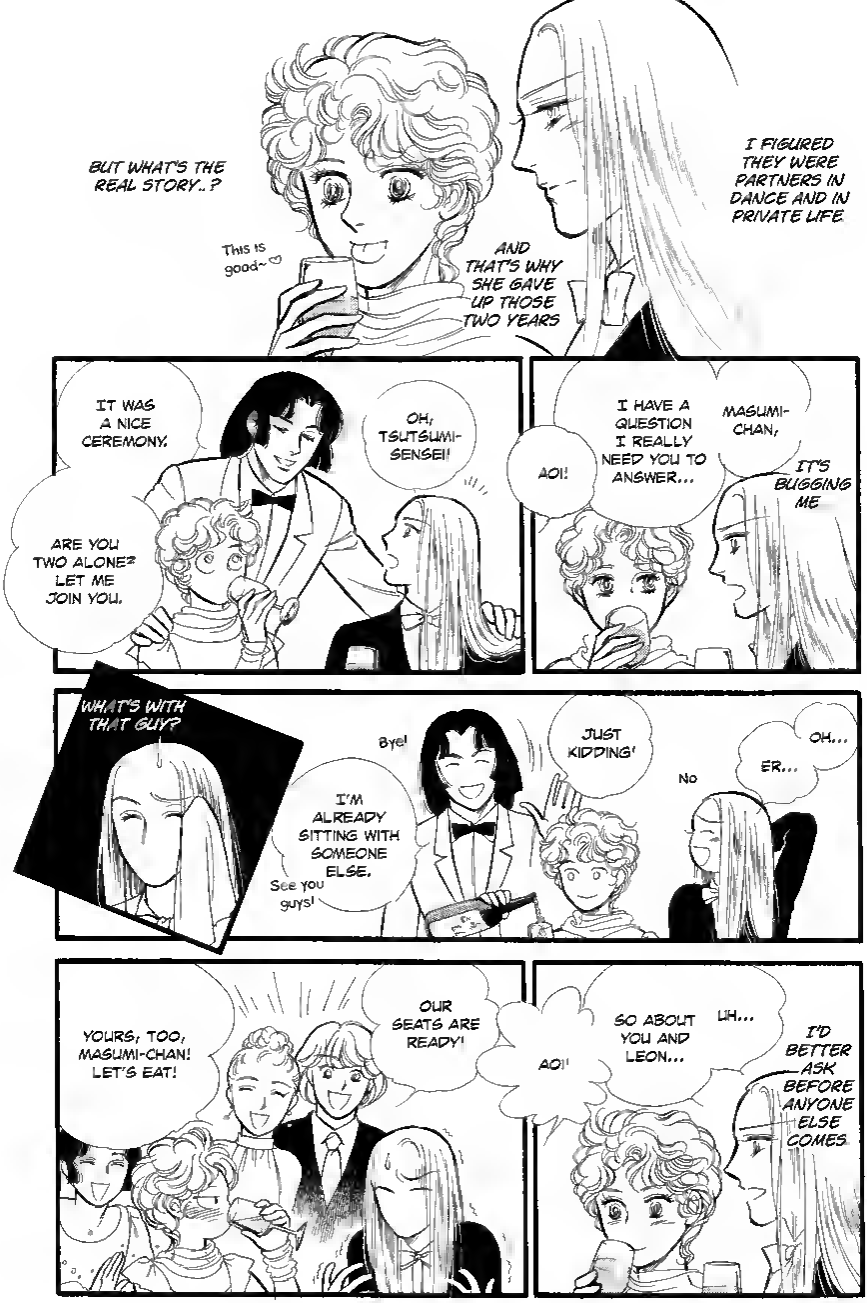
SWAN —白鳥— variation 2

This is set between Swan *and* Maia.
I wanted use this story to show how everybody danced during that time.

◆ *Ariyoshi Kyoko*

This episode is continued from the previous one where Masumi and Leon stopped by Japan on their way to Moscow. In Japan, they attended a wedding.

SURE.
WANT TO HAVE A LITTLE DRINK WHILE WE WAIT FOR THE RESTAURANT TO SEAT US?
What?
There's no seats for us!?
Well there are a lot of us
Um...
I'M NOT TOO GOOD WITH ALCOHOL THOUGH.
AOI-SAN!
MASUMI-CHAN.
HE'S OUTSIDE, SMOKING.
WHERE'S LEON?
WHERE ARE YOU GUYS GOING?
Stay nearby
EVERYONE WHO WENT TO THE WEDDING IS COMING HERE.
It's busy
LIFE'S TOO SHORT.
HAVE SOME FUN.
Wow!
Wine
JUST A LITTLE DRINK.
OKAY.
MASUMI-CHAN.. I WONDER HOW SHE'S DOING WITH LEON
SHE SAID THERE'S ONLY BALLET BETWEEN THEM
HM?
AH, NO.
ONE WEEK SURE IS A SHORT TIME.
RIGHT.
I'M GOING BACK TO MONACO SOON, TOO.
MASUMI-CHAN, YOU GUYS ARE OFF TO MOSCOW TOMORROW, RIGHT?


BUT WHAT'S THE REAL STORY..?
This is good~♡
AND THAT'S WHY SHE GAVE UP THOSE TWO YEARS
I FIGURED THEY WERE PARTNERS IN DANCE AND IN PRIVATE LIFE
IT WAS A NICE CEREMONY.
OH, TSUTSUMI-SENSEI!
ARE YOU TWO ALONE? LET ME JOIN YOU.
AOI!
I HAVE A QUESTION I REALLY NEED YOU TO ANSWER...
MASUMI-CHAN,
IT'S BUGGING ME
WHAT'S WITH THAT GUY?
Bye!
I'M ALREADY SITTING WITH SOMEONE ELSE.
See you guys!
JUST KIDDING!
No
ER...
OH...
YOURS, TOO, MASUMI-CHAN! LET'S EAT!
OUR SEATS ARE READY!
AOI!
SO ABOUT YOU AND LEON...
UH...
I'D BETTER ASK BEFORE ANYONE ELSE COMES

THEY'RE HAVING A TALK.
CAN'T YOU TELL?
WHAT'S WRONG, AOI?
He's cranky!
Oh~
Eat and get fat!
YOU GUYS JUST GO AHEAD!
Let's go
You guys are dense
STOP INTERRUPTING!
AH, GEEZ!
sfx: Pon (Tap)
YOU AND LEON...
MASUMI-CHAN,
GOSH
Glug Glug
UH...
I'M WHAT?
sfx: Baba (Ta da)
EXACTLY! I ONLY HAVE TODAY!
WHAT DO YOU MEAN BY THAT?
SHE'S GOT A BUSY DAY TOMORROW! SHE'S GOING TO MOSCOW!
I DON'T HAVE TO EXPLAIN MYSELF TO YOU!
Leave me alone!
WHAT ARE YOU GIVING MASUMI TO DRINK?

To be continued.